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TODAY'S TECHNIQUES, PATTERNS AND KNOW HOW FOR ALL MACHINES

NOVEMBER 1993 £1.70

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List the 14 words on a postcard or on the back of an empty, sealed-down envelope. Add your name and address and post it to:

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Closing date for the receipt of entries is Tuesday 30 November 1993.

RULES

Each entry must be submitted on a postcard or on the back of an empty, sealed-down envelope. Prizes will be awarded to the senders of the first three correct entries examined after the closing date, with prizes allocated in the order they are drawn. No entrant may win more than one award and all prizes must be accepted as offered.

Entries received after the closing date or not complying with the rules and instructions exactly will be disqualified. The competition is open to all readers resident in Great Britain, Northern Ireland, Channel Islands and Isle of Man, except employees (and their families) of Lithame Ltd, the printers of *Machine Knit Today*, or Yeoman Yarns Ltd.

Decisions of the judges and the Editor of *Machine Knit Today* will be final and legally binding. No correspondence can be entered into. Winners will be notified and the result published in a future issue of *Machine Knit Today*.





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November 1993

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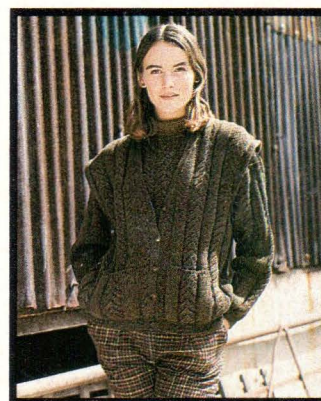
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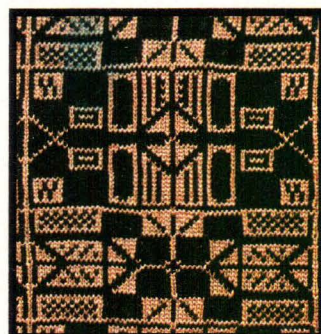
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illustrates colour
separation and
punchcard
preparation

DISCOVERING DOUBLE JACQUARD

COLOUR SEPARATION

How can I use a Fair Isle card to knit two-colour Jacquard?

The answer is — unless you have an electronic machine — you can't.

Punchcards have to be adapted for the slip technique. The colours have to be separated out, row by row, so that the machine can lay in each colour and slip the rest of the needles.

BASIC PRINCIPLES

You will remember last month we found that we needed each colour punched out as a row so that the machine can select the needles to knit each colour. We also need to knit two rows in each colour to make colour changing more convenient. The simplest method would be to double up on the rows. In other words, punch out the colour 1 selections, repeating that row above, then punch out colour 2 selections, repeating that row above. Unfortunately, this has an elongating effect as we are knitting two complete rows for every row of original pattern. This can be overcome by using what I think of as the 'jigsaw method' for separating the colours.

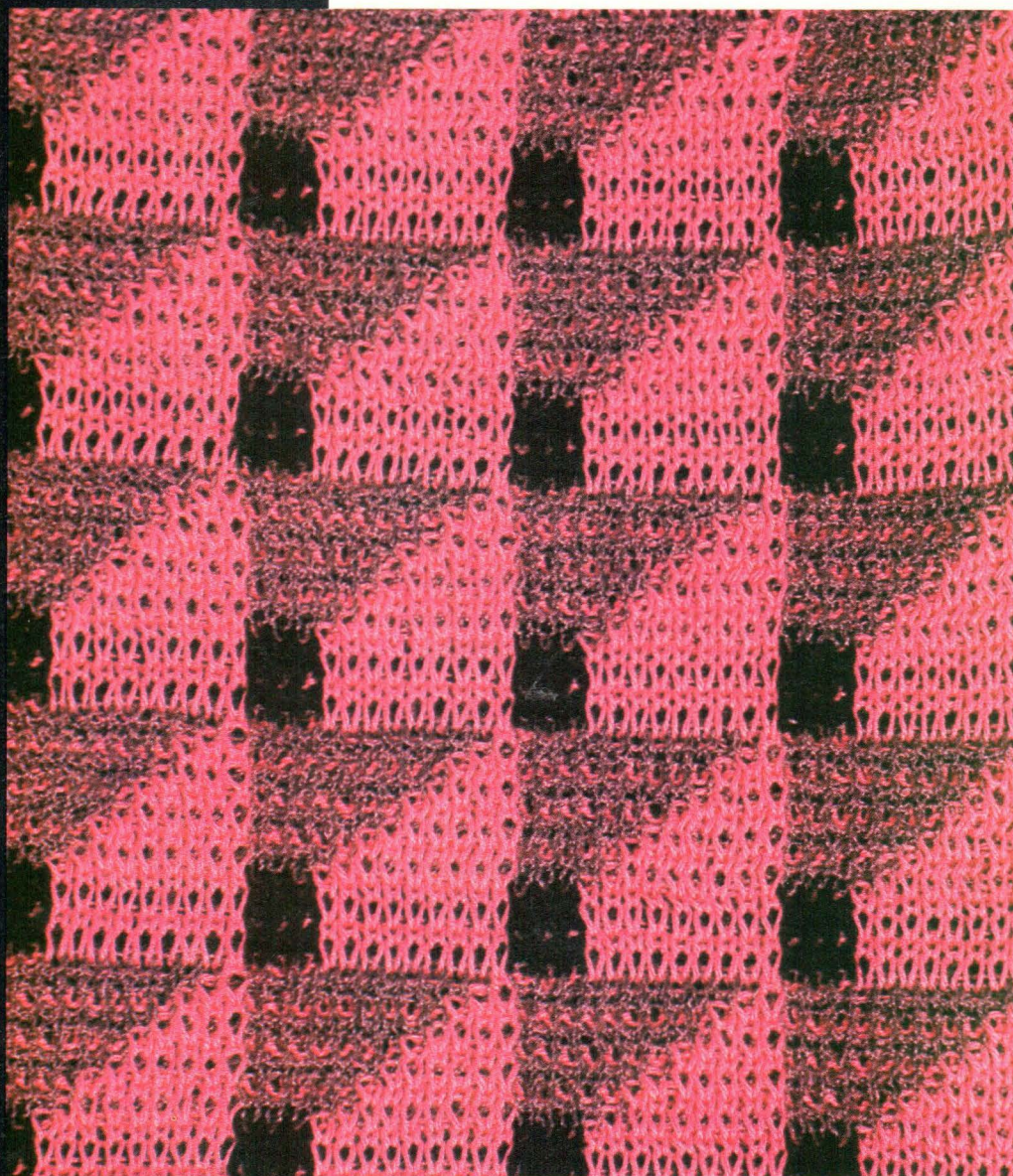
PAIRING OFF

Consider the pattern as pairs of colours — 1 and 2 — interlocking together to complete a two colour row. To start, mark out the first row for colour 1, i.e. punch a hole for each colour 1 needle. For row two, punch a hole for each colour 2 needle. This is all the spaces not punched for colour 1 in the row below (i.e. the negative of the row below). These two rows are a pair, fitting together to make a complete two-colour row.

KEEPING IT EVEN

We still need to knit two rows for each colour so we will need to punch the next row for colour 2. So, move to the next pattern line — line 2 and punch colour 2 for that line. This is paired with colour 1 for line 2, so in the next punchcard row, punch out holes for colour 1, i.e. all spaces not punched in the colour 2 row below — see Diagram 1.

You carry on like this, beginning each pair with the colour you finished the last pair in. This way there is no elongation of the pattern. We did of course start with only one row of colour 1 — we were beginning a pair — so we must finish the card with one



Colour 1: Forsell 2 ply Cotton in Fuchsia. Colour 2: Bramwell Hobby in Plum.
Colour 3: Forsell Sirocco in Black.

DIAGRAM 1

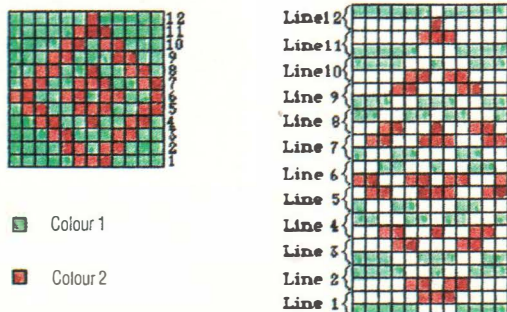
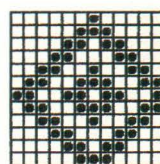
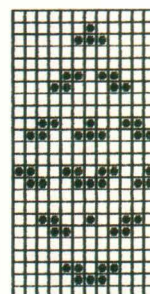


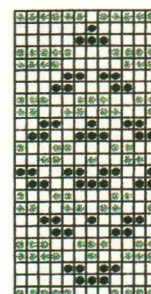
DIAGRAM 2



Original
Fair Isle card



Second colour split



First colour filled in

row of colour 1 — completing a pair. If the card is to be joined in the feeder there will be a continuous round of two rows colour 1 and two rows colour 2. This method of colour separation will only work if your original pattern repeat has an even number of rows so check that before you start.

THE PRACTICALITIES

I find it easiest to punch all colour 2 as pairs of rows separated by two blank rows, leaving a blank row at the start and finish. I then go back and fill in the pairs of blank rows, the first as the negative of the row below and the second as the negative of the row above. Finish off by punching the first and last rows as negatives of the row above and below respectively as shown in Diagram 2.

COLOUR CHANGERS

If you tried the double Jacquard last month you will soon have realised the importance of a colour changer for speeding up the knitting. The colour changer slots on to the left-hand side of the needle bed and will switch the yarn in the feeder. You will have been supplied with a four-way tension mast but, since we are only using two colours you may prefer to use the two-way mast. This is fine as long as you don't change masts between tension swatch and garment or halfway through the garment. The tension discs on the colour changer mast are tighter than the tension discs on the ordinary mast and this could make a difference to your knitting tension. The discs are tighter on the colour changer mast to prevent looping at the side of the knitting when you take the carriage into the colour changer. For that reason you may find you need to tighten the tension discs on the ordinary mast if you intend using it with the colour changer.

CHANGING COLOURS

Thread up the mast and colour changer as described in your manual. Before starting to knit with it, try a few colour changes. Brother knitters — take the carriage into the changer and press the button for the new colour. The open feeder will shut on the original colour while the selected feeder opens releasing the new colour, which will be taken up as the carriage comes out. Silver Reed knitters can set the colour

changer to change two colours automatically by having colour 1 feeder fully out (position 2) and the second colour feeder midway (position 1). The two empty feeders are fully back (position 0). As the carriage goes into the colour changer, the first yarn will be taken up by colour 1 feeder and colour 2 feeder will spring out releasing colour 2 into the carriage feeder. This will happen automatically as long as you have the white trip lever on the connecting arm up. For three or four colours the relevant button must be pushed in, bringing the next required feeder to position 1, ready to release the yarn next time the carriage enters the colour changer.

STARTING POSITION

The colour changer is on the left and this is the reason you start Jacquard knitting on the right, so that you can knit the single colour 1 row at the beginning of the card and be at the colour changer side to change yarns. Thereafter you change colour every two rows until the end of the piece when you will knit one row, left to right.

TRIAL PATTERN

The card I have provided this month has three colours in it but it only has two colours in a row. So it is still technically a two-colour Jacquard and I have used the 'jigsaw' method to split it for Jacquard (see Diagram 3). Electronic knitters can use the chart provided with the Jacquard switch. The colour changer is threaded up with the three colours and the colour changing sequence is shown at the side of the card. I have shown the changes next to the row to which they refer. Remember that if you are marking your punchcard you will need to do it 7 rows (Brother) or 5 rows (Silver Reed and Knitmaster) above the relevant row so that the numbers will show above the card reader when the row is reading. Brother electronic knitters must mark the mylar sheet to advise them when colour 3 becomes colour 2. Silver Reed electronic knitters can mark the mylar sheet to 'beep' (by blacking out a square in the single 'buzzer' column to the side of the main grid) when the second colour changes.

Next month, I will be describing different methods of knitting two-colour Jacquard including 'Bird's-eye Jacquard'.

EDITOR'S LETTER

This is a wonderful time of year for machine knitters — especially if the weather isn't too cruel — it's always easier to get around to all the shows and classes on offer in dry weather isn't it? The major knitting shows are in full swing — they always inspire me with endless effects I want to try, colours that I hadn't thought of using together and then there are all those new books and gadgets to add to my Christmas list!

I hope that the ideas in this month's magazine will give you further inspiration. If you are determined to get your knitting finished in good time this year, then don't hesitate to make a start on the long-line lady's sweater. Presented to us as an electronic design, we were able to turn it into a 24 stitch alternative for punchcard machine owners. The cards might be long, but the knitting is really quite easy. For a special outfit, try the multi-coloured sweater, hat and scarf set. Lots of colour changes here, but with our row by row tables, it's plain sailing to make. Believe it or not, the man's colour block sweater (which starts at sizes suitable for a woman as well) can be made using a 24 stitch punchcard machine. Check it out for a new way of knitting and using punchcards for bold effects. For Duo knitters, or anyone with a double bed machine, there is a simple transfer sweater and waistcoat that is really classy when knitted in pure wool. Coming into really 'chunky weather' there are two offerings for chunky machines and each can be made on very basic models. The patchwork sweater is worked by Intarsia so you can mix and match the squares exactly as you like. The cable trimmed jacket is made in sections, so needs no special accessories.

If you are exhausted after all that knitting, then put your feet up and consider your next projects. How about a beautiful door bow from Betty Barnden's new 'Special Occasions' series? Fancy an experimental day — why not try out some of the felting techniques Ruth Lee describes in 'The Designer Look'. Like a change from basic necklines — then Betty Abbott has the answers in 'Master Class'. You can let the garter carriage do all the work if you have one, check 'The American Touch' first for some fascinating facts and tips about it and then set it knitting a tunic, our 'Adapt-a-Pattern' for this month. Irene Krieger provides some interesting edges and trims for Passap/Pfaff owners this month, whilst Maggie Dyke starts a new series about the PE1 in 'Simply Silver'. Wendy Damon continues her Double Jacquard techniques with the making of a punchcard.

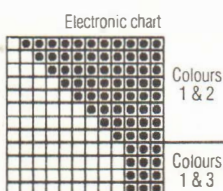
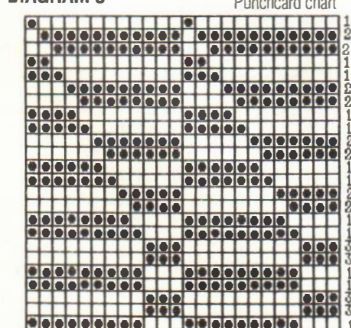
Further inspirations are provided for seasonal designs in 'Pattern Play' and the possibilities of designs from patchwork sources have been explored in the Stitch Library. If you enjoy a little quiet hand finishing, then Pauline Turner provides edging and buttonhole ideas and techniques in 'Crochet for Machine Knitters'.

Make sure you try our competition — the offer of yarns of your choice has to be a very welcome idea at this end of the year! Let Val Slater give you ideas for the books and patterns you want as presents for yourself and if your motor is doing its own thing, then Peter Free has the means of getting it back under control!

Most of all, get yourself into the knitting mood and don't forget to enjoy your knitting!

Bob

DIAGRAM 3



COLOUR

AND

DESIGN

DESIGN

DESIGN

DESIGN

DESIGN

DESIGN

WORKSHOP

Colour in knitwear fabric design —
Linda Jackson with
more tips and
techniques to help
you design your
own punchcards

Last month I touched on planning the general look of a fabric design. Once you have the overall ideas of a design roughed out, it has to be translated into a form which is not only knittable, but also looks good when knitted. As a general rule, because of the structure of knitted fabrics very intricate or small decorative details do not usually work well. Very thin curved lines, for instance, tend to merge into one another instead of curving smoothly, and detailed small shapes like 'petite fleur' designs are practically impossible to achieve with any clarity on a standard gauge machine. Small shapes can be used very effectively, but should be simple. Medium and larger decorations and shapes do not usually present much difficulty.

TRANSLATING TO KNITTED FORM

I normally transfer to the computer after step 5, but you don't have to. For comments regarding computer use, see below.

ROUGHING IN

Filling your idea into your allotted space.

1. I find it helpful to mark out a grid on squared paper, drawing big bold tramlines on my page to remind me where the stitch repeat I've chosen extends to — (Figure 1). I generally use ordinary squared or graph paper and find the knitted Fair Isle fabric comes out very similarly proportioned. You will need to check this with your own machine though, and if you find your knitted designs are coming out shorter and squatter than your drawn design, it might be helpful to purchase special knitting design squared paper.

2. Sketch in faintly the rough overall shape(s) of your design. This may take three or four tries until it fits in comfortably with the right amount of space between the design repeats — see Figures 2, 3 and 4.

3. Rough in the areas just outside your tramlines. This will show up any obvious problems — repeats of motifs or shapes bumping into each other or, less often, too much space between shapes.

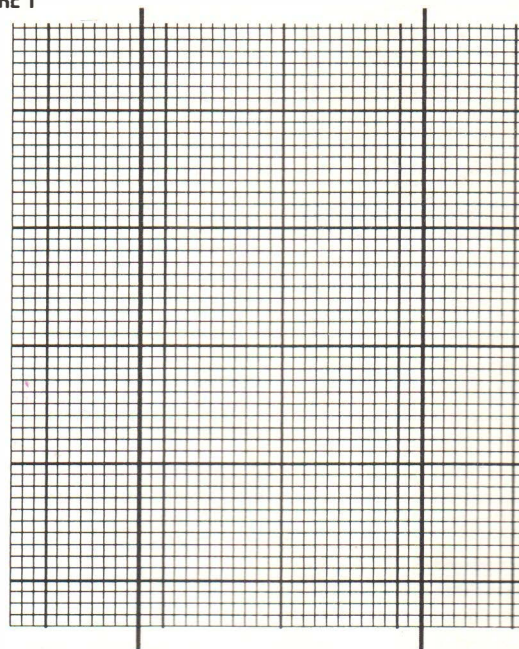
4. Modify details of the design to preserve the overall idea. Cut out parts to preserve areas of space if necessary.

MARKING OUT

5. Fill in squares corresponding to your main design shapes. You will have to choose whether to fill in a square or not when your rough drawing goes through part of the square, but leaves the rest of the square blank — see Figure 5. Be prepared to modify this later.

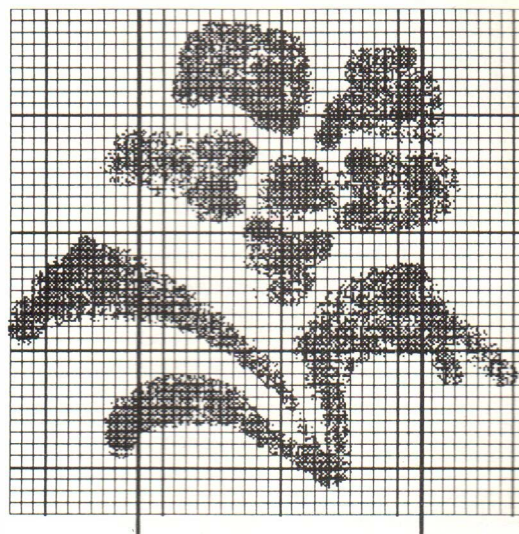
6. Either rub out your rough drawing, or fill in a duplicate template, so that you can keep your drawn shape for reference. When you see the stitch arrangement standing on its own

FIGURE 1



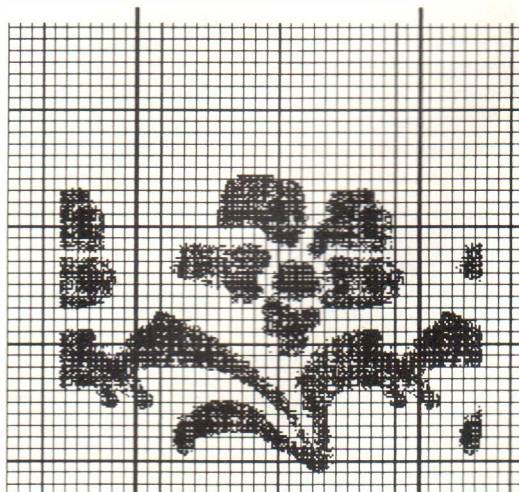
Graph paper with tramlines marked out as a guide

FIGURE 2



Design much too big

FIGURE 3



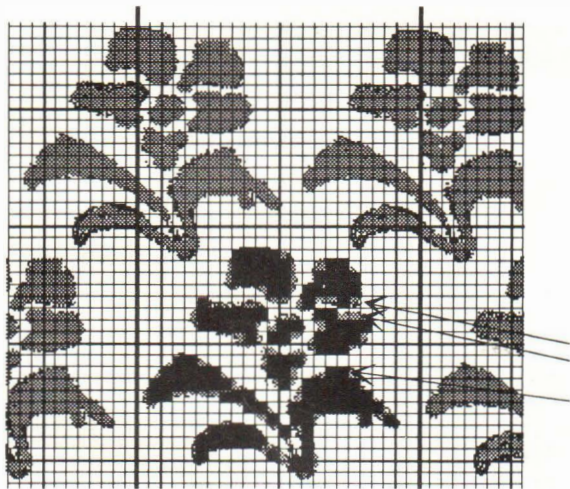
Design still too big. Edges overlap with next repeat

FIGURE 4



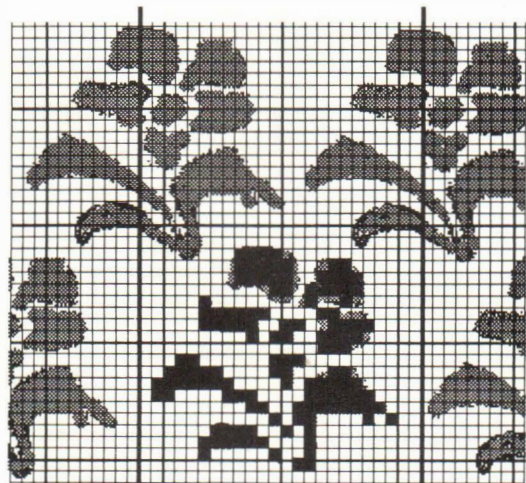
Design is about the right size — position can be kept lined up, optionally offset on alternate rows or used as a single motif

FIGURE 5



Marking out — arrows show some places where the drawn shape does not correspond exactly to the squares

FIGURE 6



Beginning to remove the original drawn shape

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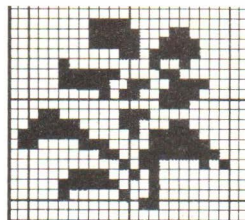
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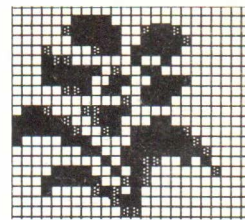
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FIGURE 7



Drawn shape removed. Faults show up more clearly. Here the design needs to be filled out

FIGURE 8



Design filled out to look attractive in a stitch-like configuration

64 without the drawn shape you might want to make some adjustments to your design to smooth off or fill out certain areas as in Figures 6 and 7.

CLEANING UP

7. Decide about floats. Some designs can be modified to shorten floats without really altering their overall appearance significantly. With others you have to decide whether to completely alter the feel of the design for the sake of shorter floats (by adding specks to the background, for example) or whether to preserve the design.

8. Iron out mechanical problems which may not be obvious yet, by putting horizontal and vertical repeats together. You can do this in various different ways, nearly all of which are very time-consuming except the last!

- Draw in repeats by hand on your paper, or on to tracing paper.
- Photocopy the part you've done and stick several together.
- Knit up your design. (Not very practical unless it is a small design and you are using an electronic machine.)
- Put your design on to the computer — either on to a purpose-built knitting design program where you may be able to see the repeats immediately you enter the design, or a paint program where you can repeat areas of the screen effortlessly.

At this stage your aim is to iron out problems like parts that don't join up properly, or where the design looks strange over the join and so on. You will also be able to evaluate the overall success of your design as it will be knitted. Sometimes you will need to tone down solid blocks by adding shading to them, eliminate busy areas or enliven boring ones.

USING COMPUTER PROGRAMS

I can't finish this series on design without saying a little about computer-aided design for people who have not used computers for designing yet or have not used computers at all. There tends to be a mystique surrounding computer use amongst people who don't use one. Users on the other hand, know that a computer is just a tool which like all tools is good at some things and not good at all at others, just like a food processor which is very fast and efficient at chopping up vegetables, but not a very good cook. This means that if you are a creative cook you may well want a food processor to take over

some of the boring tasks or back you up while you get on with more interesting things.

A computer does not make you creative, nor does it contribute to the inherent quality of your design. While I use computers extensively for all aspects of my work I find that there are times when a computer actually gets in the way. For me the creative stage of designing is one of those times! Nothing the computer can offer can compete with the pencil as a drawing tool or the paintbrush as a painting tool. The mouse is about as responsive as a spastic bulldozer and a trackerball is only slightly better (as it is actually an upside-down mouse where you roll the ball around with your fingertips instead of clawing endlessly at a cluttered desktop). Even the most sophisticated design tablets are relatively insensitive.

On the other hand, the computer is able to perform time-consuming boring and repetitive tasks in the twinkling of an eye, and is quite like having a slave on your desktop. If you give it a shape it can show you that shape repeated at 24 stitch, 24 row intervals (or any others you choose) all over the screen. You can chop and change, repair alter, change the colours, turn the shape upside down, back to front, rotate it and so on at will. At every step of the process you can save what you've got, so you can compare different ideas later on.

Remember, however, that all computer programs take some time to learn, so you can't expect to just sit down and design, any more than you can expect to just sit down and knit at a new knitting machine. Also bear in mind that if you don't like designing, haven't the time for it, or aren't any good at it, using the computer won't change anything. Your design software will just be another unused item sitting there making you feel guilty. You might as well buy designs you like and use your time for things you like better. On the other hand, if you enjoy the creative side of designing, or do quite a bit of designing, and want to eliminate many of the boring chores, a knitting design program can be an absolute godsend. For a professional designer or very keen hobbyist it is certainly worth buying a computer for, and if you already have access to an appropriate computer it's an affordable option for anyone who has always wanted to go beyond the basic stages of designing.

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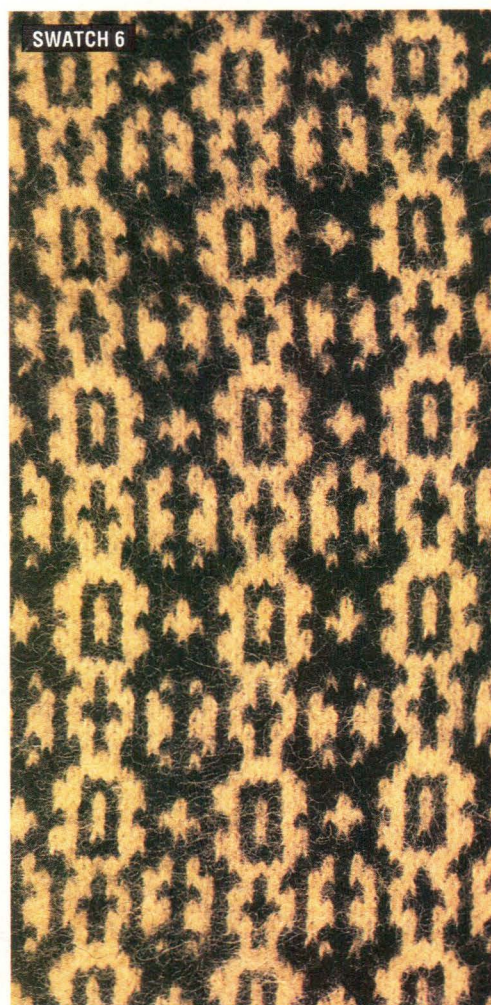
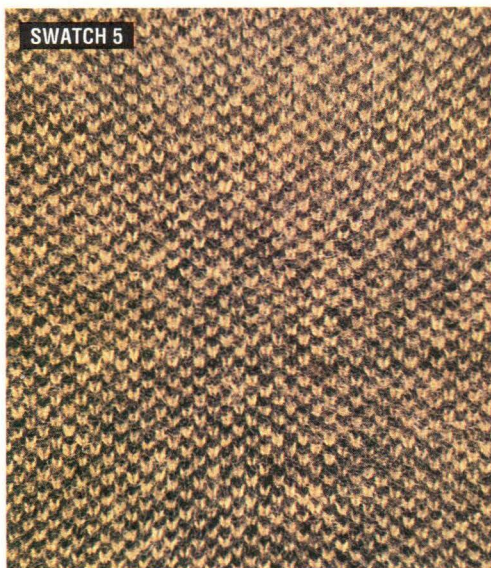
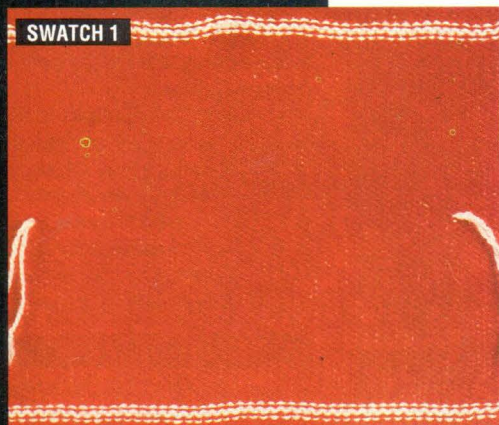
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Felting is something that we often wish to avoid on machine knitted garments, but under controlled conditions gives rise to a whole new world of fabrics as Ruth Lee explains

THE Designer LOOK KNITTED FELTS



Traditionally, felt is made from carded woollen or hair fibres without any initial spinning, weaving or other type of construction techniques. Woollen fibres from specific breeds of sheep are generally used, although it is possible to felt hair from other animals, such as camel, alpaca, goat and yak. Felt is made by building up webs of such fibres into sheets having the required thickness, and then subjecting them to heat, moisture, pressure and movement. This causes the fibres to compress and felt together into a fabric. The felting process uses the unique properties of wool fibres, which are described in more detail later in this article.

Felt making has been practised for centuries, particularly by nomadic peoples, for use as wall and floor covering, tents and camel blankets, as well as for felt-covered trunks and hammocks. Knitting has traditionally been felted to make it weatherproof, warm and long lasting. Examples include Scandinavian mittens, caps and jerseys; Estonian multicoloured felted jackets; closely-knit, felted jackets worn around the North Sea coast from the 17th century onwards and knitted and felted Tudor caps.

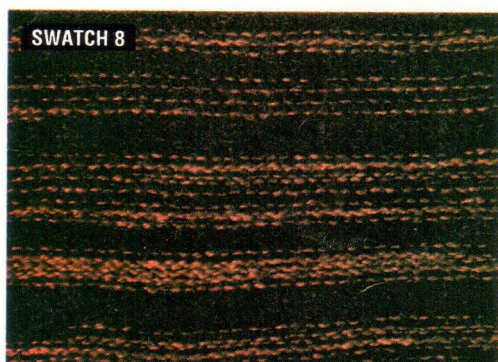
The first prerequisite for making felt (knitted or otherwise) is some understanding of those properties of wool and hair fabrics which enable the felting process to take place.

WOOL AND HAIR FIBRES

Wool and hair fibres have microscopic scales which all point in the same direction along the fibre (see Diagram 1). This property varies, depending upon the quality of the yarn. For example, soft, fine wools are covered in scales, with the tip of each scale projecting outwards to give a serrated edge to the fibre. When such fibres are subjected to heat, moisture, movement and friction, the fibres become swollen and soft, and will move against each other in the direction of least resistance. Adjacent scaly surfaces cannot move against one another if the scales on each surface are opposed, and if they are forced to, the scales will lock. If you have ever handled a fresh fish (that hasn't been descaled), or heavily sequined material, you will understand the effect.



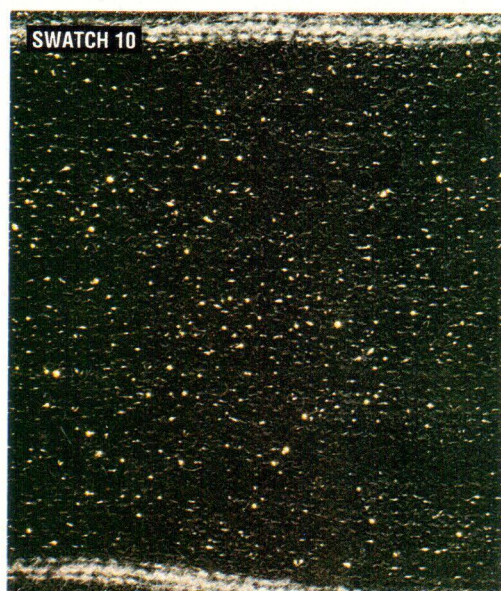
SWATCH 7



SWATCH 8



SWATCH 9



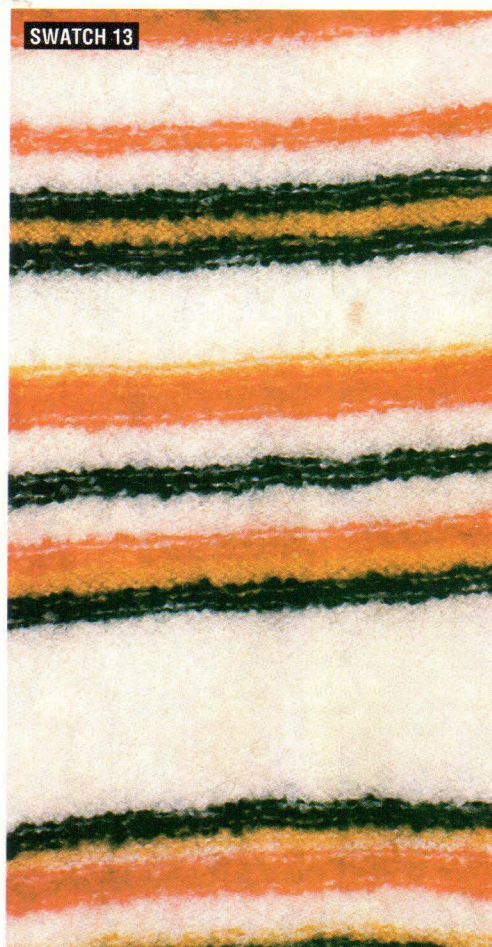
SWATCH 10



SWATCH 11



SWATCH 12



SWATCH 13

THE PROGRESSION TO FELT

Felting is a progressive process, and cannot be reversed, only halted. Felting will continue for as long as the right conditions exist, creating a progressively denser, thicker fabric, which also gradually reduces in area — in other words it shrinks! This effect occurs in wear and during washing, unless steps are taken to minimise the tendency to felt. Such steps would include washing in lukewarm water, the use of mild soap, and minimum agitation.

The felting phenomena can be put to use to produce attractive and hard-wearing non-woven fabrics, as described in the introduction, or by felting existing woollen fabrics — in this case knitting.

The article this month explores methods of producing felts by hand-processing the knitting. The subsequent article — in the December issue — examines the pros and cons of felting in the washing machine, and suggests a series of practical projects with the emphasis on small, decorative items.

CHOICE OF YARNS

Choose a yarn which is 100% wool. Soft yarns such as Botany (Merino) wool will felt more than coarser yarns. My examples have been knitted in two different weights of Botany (2/7s and 2/16s), and a 4 ply equivalent oiled Shetland obtainable from Many A Mickle (Brier Hey, Mytholmroyd, Hebden Bridge HX7 5PF; Tel. 0422 882200).

Avoid carpet-type yarns. They have a high lustre and resilience, but are coarse, strong and lacking in softness. They will not felt readily. Do not use yarns labelled as machine-washable, non-shrink or anti-tickle. They will not felt because the fibres are either coated with a thin plastic film, or have been chemically treated to round off the edges of the scales, allowing a two-way movement of the fibres. It is, however, possible to blend non-woollen yarns into your experiments to create a specific effect. You could add a thin metallic thread as in Sample 10, or blend a fine mercerised cotton with a 2/16s Botany (Sample 9). Such additions will not felt, and can be used to great advantage to create shape and raised surface patterns (see Samples 15, 16 and 17).

SUITABLE STITCH STRUCTURES

I have used a stocking stitch base, or a two-coloured stranded Fair Isle, for all my initial experiments. It is also possible to felt garter stitch fabrics and Intarsia. Avoid heavily textured fabrics, since they will lose their definition during the felting process.

TENSIONS AND SHRINKAGE

Lightweight felted knitting can be made from just one strand of 2/16s Botany wool, in a range of tensions from

approximately T5 to T10. A looser tension will give a greater width of fabric, which may be an important factor to take into consideration should large pieces of felting be required.

A felted stocking stitch swatch, knitted in one strand 2/16s at T10, will have an approximate gauge of 9cm to 60 rows and 11.5cm to 40 sts. In this instance 6.67 rows = 1 cm and 3.47 sts = 1cm. The maximum width on a 200 needle main bed would be 57cm approx. These dimensions could be doubled if you knit U-style stocking stitch on the double bed machine. At the other end of the scale, a 2/7s Botany (or 2 strands 2/16s Botany) or a 4 ply equivalent oiled Shetland, can be knitted at T8-10.

You can control the amount of shrinkage by controlling the length of time spent processing the fabric. Experiment with different tensions and yarn mixtures to find a fabric to suit your personal requirements.

KNITTING A SWATCH FOR FELTING

You will need to be able to calculate the rate of shrinkage over a given number of rows and stitches. I have used the 60 row x 40 stitch tension square format.

1. Cast on 60 sts in main yarn and tension. K6 — 10 rows.
2. Change to the contrast colour and K2 rows.
3. Change back to the main colour and K30 rows. Put marker ties on needles 21-0-21. K30 rows. *Note: the marker ties should be in cotton or a synthetic fibre that will not felt into the swatch.*
4. Change to contrast colour and K2 rows.
5. Change back to main colour and K6 — 10 rows. Cast off.
6. Measure between the marker ties and rows, and note down the measurement of 40 sts and 60 rows. Compare these measurements with those obtained after processing the swatch.

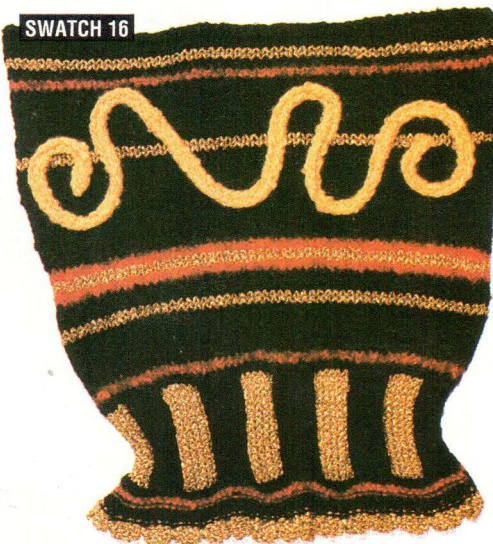
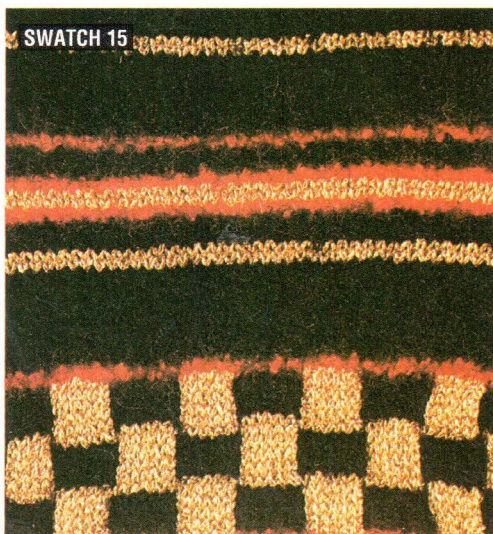
PREPARATION

(a) If you have used an oiled yarn, wash the swatch in lukewarm, soapy water to remove the oil, before proceeding on to the next step.

(b) All swatches — soak in a bowl of lukewarm water for about 30 minutes, to allow the fibres to swell and open out (you will not need soap at this stage).

THE FELTING PROCESS

This can either be done by hand, or in the washing machine. Hand-processing allows you more control, but can be time-consuming on lengthy pieces of fabric. The washing machine speeds up the process, but only works successfully if the machine is full. A half-empty machine can cause uneven felting. All my examples in this article were felted by hand. The necessary conditions for felting to occur are:



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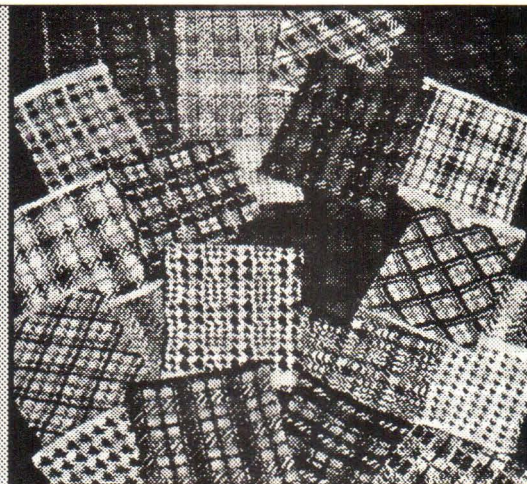
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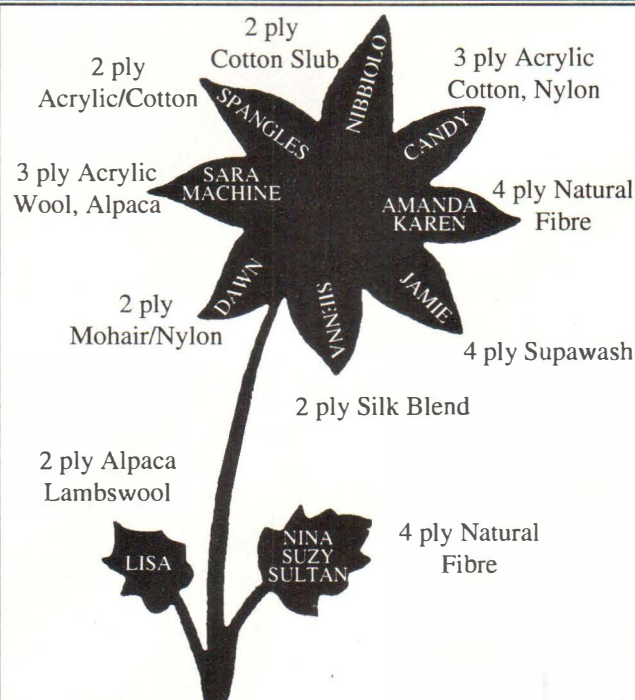
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(a) Heat and moisture.

(b) Friction; either by rubbing the fabric together in a circular motion or using an old-fashioned washboard (if you can find one!). During this operation, the scales tangle and mesh together.

(c) Pure soap. This helps to lubricate the rubbing process, and is an alkaline solution. Soap is not necessary for soft yarns such as Botany, which felt very quickly in hot, moist conditions given vigorous rubbing. Do not use a harsh detergent.

Finally, the fibres must be shocked. In hand-felting you will work between very hot soapy water and ice-cold water. As we have seen, heat, friction and moisture are the necessary conditions for shrinkage. The swatch is plunged first into the hot solution, and then rubbed vigorously between the palms (make sure you cover the entire swatch). Twist out, then plunge the swatch into cold water to lock the tangled scales into position. Repeat this complete procedure as many times as is needed. Sample 2 (60 rows x 60 sts) took approximately 6 — 7 minutes, and about 6 repeats of the hot/cold cycle, before the density of the swatch changed noticeably.

It is often necessary to refill both hot and cold water bowls, in order to maintain a substantial temperature difference between the two. Swatch 2 took 10 minutes to complete the felting process, followed by rinsing in cold water and spin drying to remove the excess water. The swatch was then stretched sideways, laid flat on a towel, patted into shape and left to dry naturally. Alternatively, you could use a tumble dryer, but beware — the heat in the drier will very likely cause additional felting. This must be taken into account when calculating the rate of shrinkage.

Finally, measure and note down the

new dimensions of the swatch. It is good practice to keep a detailed account of the processing, for example yarn-type and tension, number of rows and stitches, time taken to felt, and any comments on colour-fastness and so on. If possible make two identical swatches to compare 'before' and 'after' effects. *Note: larger pieces of knitting will take much longer to felt, and may be processed more successfully if the washing machine is used for at least part of the process.*

SAMPLE SWATCHES

Samples 1 and 2 illustrate before and after processing and are knitted in oiled Shetland at T8. In Swatch 1, 60 rows measured 15cm and 40 sts 16cm, whereas in Swatch 2 the measurements shrank down to 11.7cm and 13.1cm respectively. In other words 10cm = 40 rows and 25 sts before felting and 51 rows and 30 sts after processing the swatch. From this information, it would be possible to calculate the initial number of rows and stitches required to knit and felt any given size. For example, you would need 45 sts and 76 rows to knit and felt a 15cm square piece of fabric:

(a) 5.1 rows = 1cm, thus 15cm = 5.1 x 15 = 76 rows.

(b) 3 sts = 1cm, thus 15cm = 3 x 15 = 45 sts.

This is assuming that the initial swatch, and the 15cm square, were processed in an identical manner. Samples 3 and 4 demonstrate the shrinkage which is likely to occur when felting a single bed, two-colour Fair Isle pattern. My examples were knitted at T9 in oiled Shetland. Measurements taken before felting were as follows:

60 rows = 16cm and 40 sts = 12.5cm (10cm = 37.5 rows and 32 sts). After processing, 60 rows = 14cm and 40 sts = 11.6cm (10cm = 42 rows and 35 sts).

In this example, the felting process was halted before individual stitches became totally indistinguishable. Hand-processing gives you greater control, and makes it more difficult to over felt a swatch. Swatch 4 was brushed up using a wire teasel brush.

Samples 5 and 6 were knitted in oiled Shetland at T10, and processed in the same way as the preceding examples. They also demonstrate the effect of felting upon patterned knitting. The small 1x1 bird's-eye design in Swatch 5 becomes blurred, particularly if you choose to brush the fabric, as in this example. In Swatch 6 some of the finer detail of the pattern has been lost, in contrast to Swatch 4 which retains its clarity. Choice of pattern will depend very much upon the effect you are trying to achieve.

Samples 7, 8, 9 and 10 illustrate the principle of blending-in either a contrast colour, or a non-woollen yarn.

Swatch 7 is shown purl-face uppermost. It was knitted using the bird's-eye pattern as in Swatch 5. In this example the black and red stitches/floats merge, to give an optical mix of colours.

Swatch 8 combines one strand of 2/7s Botany wool with one strand of 2/16s red Botany, producing a random stripe effect. The felting process was halted to leave some of the stitch structure visible. This swatch also shows the purl side as the right side.

Swatch 9 combines a fine mercerised cotton in gold with one strand of yellow 2/16s Botany. In this example, the Botany felts down and the cotton remains intact, producing an interesting textural effect on both the purl and the knit faces.

Swatch 10 is knitted at T10 in a combination of complete opposites; one strand of oiled Shetland and one strand of fine metallic thread. This sample is less dense than, for example, Swatch

2. The felting time was short, and it was knitted on a looser tension.

Swatch 11 illustrates a multi-coloured, felted, two-colour Fair Isle design knitted in oiled Shetland at T10. An extra sample was knitted at the same time, to use as appliqué swatches, as shown on Swatch 12. The latter combines a purl facing white base (2/7s Botany, T10) with felted tubes (2/7s Botany T10) and Fair Isle patches (Shetland T10).

Swatch 13 shows a striped fabric, knitted in four colours of 2/16s Botany at T5, in stocking stitch. This swatch felted very quickly, and was stopped at the point where the stripes began to blur at the edge, and the stitch structure was still partly visible.

Swatch 14 is an experimental piece, exploring the possibilities of knitted felt appliqué, which could be developed into decorative wall panels. The layering technique makes this swatch quite heavy, and it is probably not suitable for clothing. The red, purl facing base was knitted in oiled Shetland at T10, the striped panels and triangles in 2/16s Botany (T5), whilst the ochre square combined one strand of 2/7s Botany with one strand of fine mercerised cotton.

Swatches 15, 16 and 17 experiment with the combination of totally opposite types of yarns and fibres. The gold lurex does not felt, whereas the Botany will felt readily under the same conditions. The chequerboard and striped pattern (two-colour Fair Isle technique) take on an interesting raised-surface quality, where the wool fibres (including the floats) have felted, while the lurex has retained its original gauge.

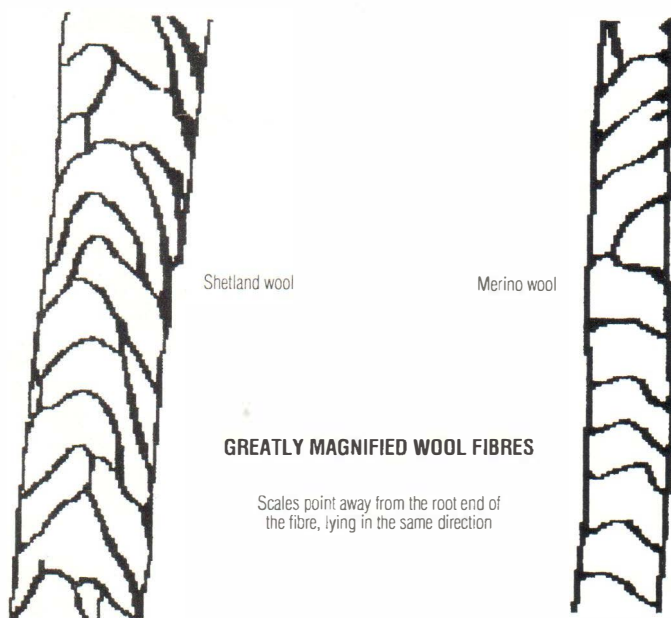
Changes of structure and tension are incorporated into Swatches 16 and 17, and demonstrate potential ideas for creating shaped pieces of felted knitting. For example, the scalloped edges in gold lurex were knitted at T10. In Swatch 17 the tension was dropped to T6 for the initial rows of Botany (red/black stripes), and raised again to T10 for the chequerboard pattern and stocking stitch stripes. Note also that the Fair Isle design in Swatch 17 (2/16s Botany and one strand of cotton with 2/7s black Botany) contracts more than the stocking stitch section.

Experiment with a range of yarns. Practice on some small swatches to get the feel of the method, and to be able to exert control over the process.

As a footnote, please make sure that you take all precautions to eliminate any allergic reactions which may occur when handling wet wool, fibres or fabric dyes and detergents. I used a barrier cream and wore rubber gloves where possible. You may also want to wear a face mask to avoid inhaling fibre dust during the felting process.

In next month's article, I will be showing you how to turn these experiments into small finished pieces, perhaps suitable for Christmas gifts.

DIAGRAM 1



SIZES

To suit bust/chest 96[101:106; 111:116]cm.
Finished measurement 107[111:119; 123:128]cm.
Length 70cm.
Sleeve seam 52cm.

Hat

To fit average head circumference 55cm
25cm diameter.
Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Many A Mickle Botany 2/7, Shetland and 3 ply British Wool.
(See colours for yarn quality required for each colour).

Quantities given for each piece in grams so requirements can be ordered as required.

Sweater

250g in A; 150g in G; 100g in each of C, D E and I; 50g in each of B, F and H.

Hat and Scarf

250g in G; 50g in each of A, C, D, E, F and I.

Sweater, Hat and Scarf

400g in G; 300g in A; 100g in each of C, D, E and I; 50g in each of B, F and H.

MAIN TENSION

29.5 sts and 36 rows to 10cm measured over Fair Isle using Shetland yarn and pattern card 1 (tension dial approx 9 = MT).

Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 61.

Unisex Fair Isle Sweater plus Hat and Scarf Set

Illustrated on page 18

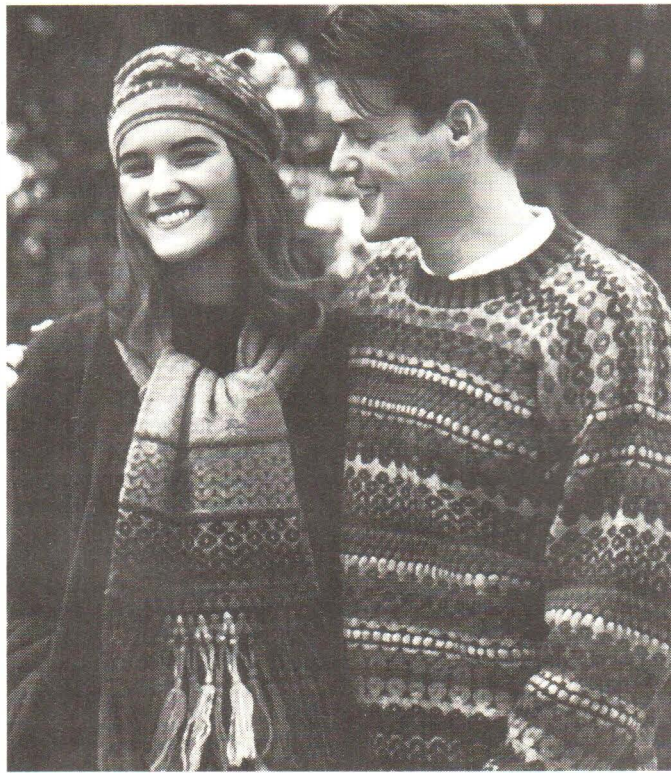
MACHINES: These instructions are written for standard gauge punchcard machines

YARN: Many A Mickle Botany 2/7 Wool; Shetland and 3 ply British Wool

FIBRE CONTENT: All yarns 100% Wool

COLOUR: We used Botany 2/7 in Olive (A); Shetland in Loden (B), Highland (D), Foliage (F), Moss (H); 3 ply British Wool in Bracken mix (C), Spruce (E), Mallard (G) and Sage (I)

STOCKISTS: To obtain these yarns, please write to Many A Mickle, Brier Hey, Mytholmroyd, Hebden Bridge, Yorks HX7 5PF



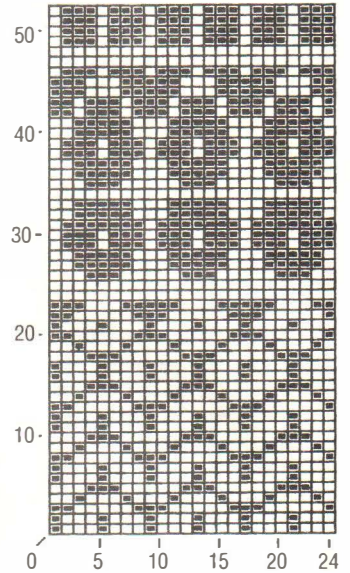
NOTE

Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

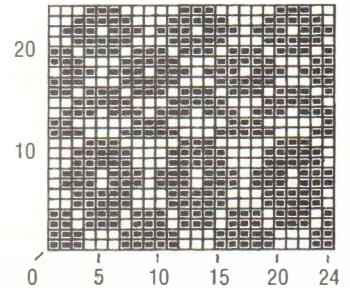
PUNCHCARD PATTERNS

Punch cards before starting to knit.

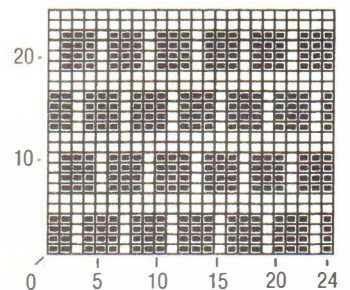
SWEATER CARD 1



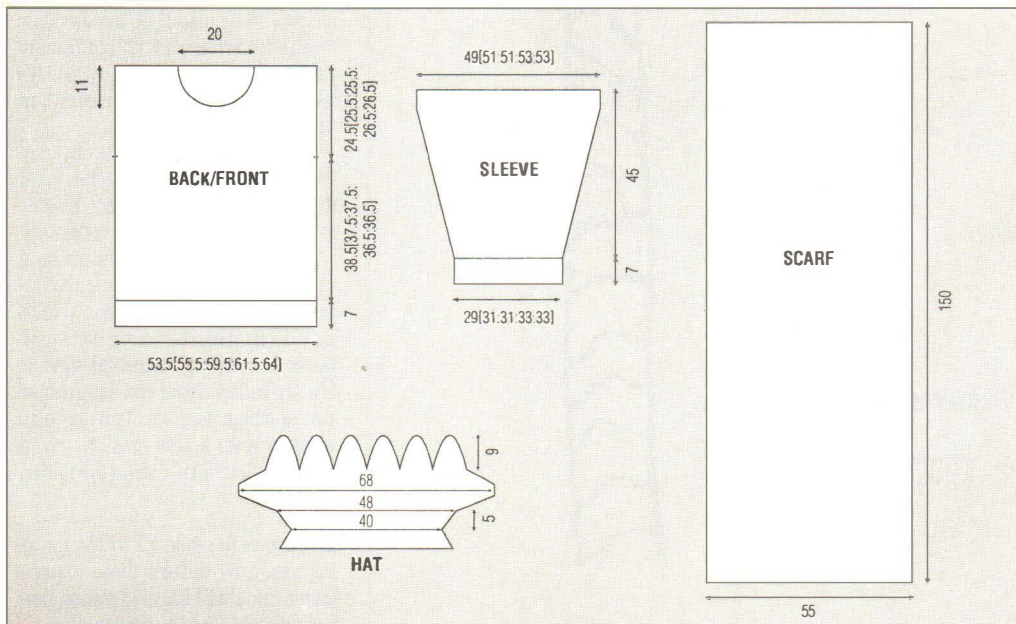
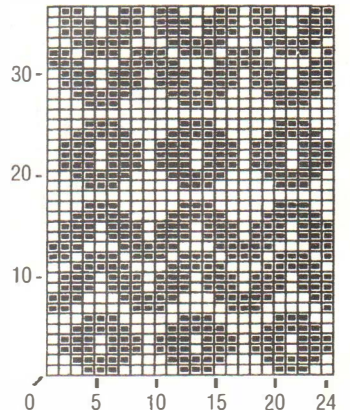
SWEATER CARD 2



SWEATER CARD 3



SWEATER CARD 4



Colour and pattern sequences required given at the beginning of relevant garment instructions.

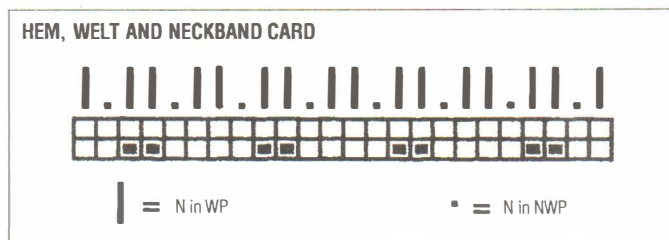
Push 158[164:176:182:188] Ns to WP. Return every 3rd N to NWP (ending with a pair of WP Ns at each end of work). Using WY and MT, cast on and K a few rows ending CAR. Set RC at 000. Following colour and pattern sequence as given throughout.

work in patt and K until RC shows 154[150:150:145:145]. Place a marker at each edge. K until RC shows 248.

WK in turn over 49[52:58:61:64] sts at

Work as given for back until RC shows
208, CAR.

Note position in colour and pattern sequence and punchcard row. Using a separate piece of the appropriate colour, cast off 30 sts at centre. Using nylon cord, K sts at L by hand, taking Ns down to NWP. Cont on rem sts at R for first side. K1 row. Dec 1 st at neck edge on next 15 rows. 49[52:58:61:64] sts. RC 224. K until RC shows 248 and WK. CAR. Unravel nylon cord from sts at L bringing Ns down to WP. Reset punchcard to noted row and lock. Set carr to



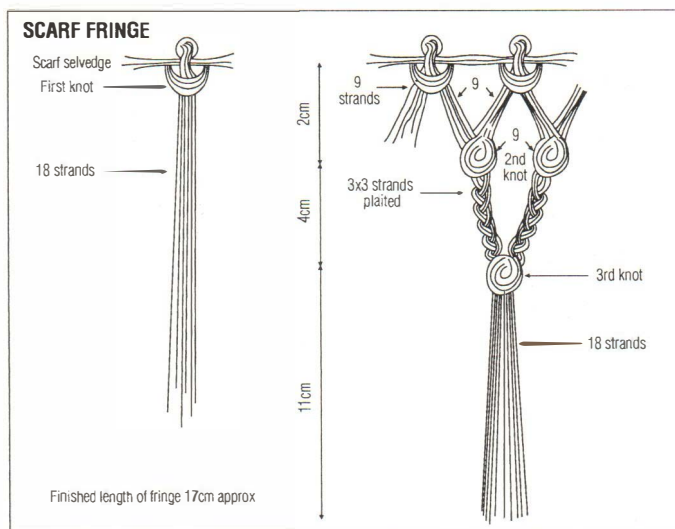
PATTERN AND COLOUR SEQUENCES BACK, FRONT AND SLEEVES

Rows	Pattern Setting	Tension	Feeder 1/A	Feeder 2/B	RC
28	st st	MT-3	A	-	28
Insert hem pattern card, locked on the one punched row, set carr to select/memorise for patt.					
1	st st	MT	A	-	29
Release card.					
4	Fair Isle	MT-2	A	B	33
4	Fair Isle	MT-2	A	C	37
4	Fair Isle	MT-2	A	D	41
4	Fair Isle	MT-2	A	E	45
4	Fair Isle	MT-2	A	F	49
4	Fair Isle	MT-2	A	G	53
4	Fair Isle	MT-2	A	B	57
Push empty Ns to WP and turn a hem by picking up loops of first row worked in A.					
1	st st	MT	A	-	58
Insert card 1, locked on first row. Set carr to select/memorise for patt. Set RC at 000.					
1	st st	MT	A	-	1
Release card.					
8	Fair Isle	MT	A	G	9
2	Fair Isle	MT	A	H	11
10	Fair Isle	MT	B	I	21
3	Fair Isle	MT	B	H	24
2	st st	MT	G	-	26
3	Fair Isle	MT	B	G	29
5	Fair Isle	MT	B	F	34
1	st st	MT	A	-	35
3	Fair Isle	MT	A	C	38
4	Fair Isle	MT	A	D	42
3	Fair Isle	MT	A	E	45
2	Fair Isle	MT	A	G	47
1	st st	MT	A	-	48
1	st st	MT	I	-	49
4	tuck	MT-2	H	-	53
1	st st	MT	I	-	54
Insert card 2 and lock on first row. Set carr to select/memorise for patt.					
1	st st	MT	A	-	55
Release card.					
3	Fair Isle	MT	A	G	58
3	Fair Isle	MT	A	E	61
3	Fair Isle	MT	A	C	64
4	Fair Isle	MT	A	D	68
3	Fair Isle	MT	F	B	71

Rows	Pattern Setting	Tension	Feeder 1/A	Feeder 2/B	RC
4	Fair Isle	MT	F	I	75
4	Fair Isle	MT	H	I	79
Insert card 3 and lock on first row. Set carr to select/memorise for patt.					
1	st st	MT	H	-	80
Release card.					
4	tuck	MT-2	H	-	81
2	st st	MT-2	A	-	86
4	tuck	MT-2	D	-	90
2	st st	MT-2	D	-	92
4	tuck	MT-2	C	-	96
2	st st	MT-2	E	-	98
4	tuck	MT-2	E	-	102
1	st st	MT-2	I	-	103
Insert card 1 and lock on first row. Set carr to select/memorise for patt.					
1	st st	MT-2	I	-	104
Release card.					
4	Fair Isle	MT	A	I	108
6	Fair Isle	MT	A	F	114
8	Fair Isle	MT	A	G	122
5	Fair Isle	MT	B	H	127
2	st st	MT	H	-	129
4	Fair Isle	MT	H	B	133
4	Fair Isle	MT	F	B	137
1	st st	MT	A	-	138
3	Fair Isle	MT	A	C	141
4	Fair Isle	MT	A	D	145
3	Fair Isle	MT	A	E	148
2	Fair Isle	MT	A	G	150
1	st st	MT	A	-	151
1	st st	MT	I	-	152
4	tuck	MT-2	H	-	156
1	st st	MT-2	I	-	157
Insert card 3 and lock on first row. Set carr to select/memorise for patt.					
1	st st	MT-2	I	-	158
Release card.					
4	tuck	MT-2	D	-	162
2	st st	MT-2	D	-	164
4	tuck	MT-2	E	-	168
2	st st	MT-2	C	-	170
4	tuck	MT-2	C	-	174
2	st st	MT-2	A	-	176
4	tuck	MT-2	H	-	180
1	st st	MT-2	I	-	181
Insert card 2 and lock on first row. Set carr to select/memorise for patt.					

Rows	Pattern Setting	Tension	Feeder 1/A	Feeder 2/B	RC
1	st st	MT	A	-	182
Release card.					
3	Fair Isle	MT	A	G	185
3	Fair Isle	MT	A	E	188
3	Fair Isle	MT	A	C	191
4	Fair Isle	MT	A	D	195
3	Fair Isle	MT	F	B	198
4	Fair Isle	MT	G	F	202
4	Fair Isle	MT	G	I	206
1	st st	MT	H	-	207
Insert card 4 and lock on first row. Set carr to select/memorise for patt.					
1	st st	MT	H	-	208
Release card.					
2	Fair Isle	MT	H	I	210
2	Fair Isle	MT	H	F	212
2	Fair Isle	MT	H	I	214
6	Fair Isle	MT	G	A	220
5	Fair Isle	MT	G	B	225
1	st st	MT	G	-	226
2	Fair Isle	MT	H	I	228
3	Fair Isle	MT	H	F	231
2	Fair Isle	MT	H	I	233
1	st st	MT	G	-	234
6	Fair Isle	MT	G	B	240
4	Fair Isle	MT	H	I	244
3	Fair Isle	MT	H	F	247
1	st st	MT	H	-	248

Rows	Pattern	Tension Setting	Feeder 1/A	Feeder 2/B	RC
3	st st	MT-3	A	-	3
3	st st	MT-3●	A	-	6
3	st st	MT-3●●	A	-	9
3	st st	MT-4	A	-	12
2	st st	MT-4●	A	-	14
Insert hem/band punchcard and lock on the one row. Set carr to select/memorise for patt.					
1	st st	MT	A	-	15
Release card.					
2	Fair Isle	MT-3●	A	B	17
3	Fair Isle	MT-3	A	C	20
3	Fair Isle	MT-2●●	A	D	23
3	Fair Isle	MT-2●	A	E	26
3	Fair Isle	MT-2	A	F	29



select/memorise without K and take to L. Reset RC at 208 and keeping pattern and colour sequence correct from noted position, release card and work L side to correspond with R.

SLEEVES

Push 86[92:92:98:98] Ns to WP. Work as given for back, *but* working hem repeat from chart until 58 rows have been worked for cuff. Set RC at 000. Continue in pattern and colour sequence as given for back. Inc 1 st at each end of next and every foll 4th row 19 times in all. 126[132:132:138:138] sts. RC 77. K until RC shows 102. Inc 1 st at each end of next and every foll 6th row 8 times in all. 144[150:150:156:156] sts. K until RC shows 181. Set carr for st st and using MT and A, K1 row. Place a marker at centre and WK.

NECKBAND

Push 188 Ns to WP. Push every 3rd N back to NWP (starting and ending with 2 WP Ns). Using WY and MT, cast on

and K a few rows ending CAR.

Set RC at 000. Starting with A, K29 rows following neckband colour and pattern sequence chart. Push empty Ns to WP and turn a hem by picking up loops from first row worked in A. Set carr for st st and using A and MT+1, K1 row. WK.

TO MAKE UP

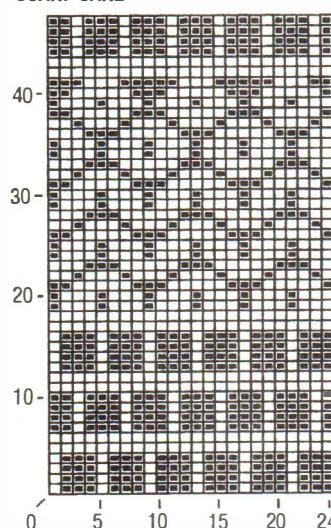
Note: the striped hems will look loose and disappointing when removed from machine. The sts need stretching slightly to take up the slack where there were Ns in NWP. Insert a piece of dowel, or the handle of a wooden spoon between the back and front of the folded hem. Steam with a damp cloth and warm iron; whilst damp hold down the garment piece above the joining row and pull down firmly lengthwise, towards the fold row. Leave to relax and dry. The neckband needs a similar treatment, but not with a straight edge. Use a piece of soft cord or a pair of old tights to pull the band into a curve. If the neckband

is to be attached on the machine, leave the steaming and shaping until later, as once shaped, it will no longer stretch sufficiently to be rehung over 188 Ns. If you prefer to attach the band by backstitching through the open loops on WY, then steam and shape before attaching.

Join Shoulder: With right side of back facing, replace 49[52:58:61:64] right shoulder sts on to machine, removing WY. Push these sts behind latches. With wrong side facing, replace sts from corresponding front shoulder, ensuring these sts remain in needle hooks. Manually knit one set of sts back through the other. Using MT+1 and appropriate colour, K1 row and cast off.

Join Neckband: Push 188 Ns to WP. With right side facing, hang neck edge evenly on to Ns, pushing sts behind latches. With wrong side of neckband facing, hang sts from below WY evenly along the row, keeping these sts in needle hooks.

SCARF CARD



Complete as given for shoulder join. Join left shoulder as given for right.

Set in Sleeves: Push 144[150:150:156:156] Ns to WP. With right side facing, pick up armhole edge between markers and hang evenly on to Ns, pushing sts behind latches. With wrong side facing, pick up sleeve sts from below WY and hang on to corresponding Ns, keeping these sts in needle hooks. Complete as given for shoulder seams. Join side and sleeve seams. Join neckband seams.

SCARF MAIN KNITTING

Push 164 Ns to WP. Using A, cast on by hand ('e' wrap). Using MT-1 and A, K2 rows.

FRINGE EYELETS

Transfer every fourth st to adjacent N, starting on N 80 L and ending on N 81 R. Leave empty Ns in WP. K1 row. Insert scarf card and lock on first row. Set RC to select/memorise for patt and K1 row. Set RC at 000. Start and work colour and pattern sequence for scarf start. Once sequence complete, remove card. Set RC at 000. Set carr for st st and using MT-1, K until RC shows 400. Set RC at 000. Work colour and pattern sequence as given for scarf end. When sequence complete set carr for st st and using A and MT-1, K2 rows. Work fringe eyelets as before. K1 row. T10, K1 row and cast off.

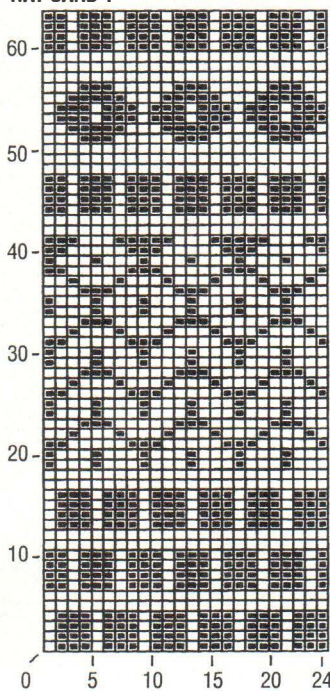
TO MAKE UP

Join long edges together using mattress stitch. Fold to form a tube (seam line is centre of underside of scarf). Join scarf ends, matching eyelets, with the tassels (see diagram for tassel make up).

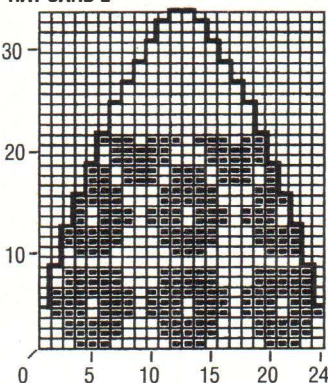
SCARF						Rows	Pattern Setting	Tension	Feeder 1/A	Feeder 2/B	RC	Rows	Pattern Setting	Tension	Feeder 1/A	Feeder 2/B	RC
PATTERN AND COLOUR SEQUENCES						1	st st	8	G	-	49	6	Fair Isle	9	G	E	26
SCARF START						Release card.						4	Fair Isle	9	G	I	30
Rows	Pattern Setting	Tension	Feeder 1/A	Feeder 2/B	RC	4	Fair Isle	9	G	I	53	1	st st	8	G	-	31
4	tuck	7	D	-	4	6	Fair Isle	9	G	E	59	Turn card back to row 47 and lock. Set carr to select/memorise for patt.					
2	st st	7	D	-	6	8	Fair Isle	9	G	D	67	1	st st	8	G	-	32
4	tuck	7	C	-	10	5	Fair Isle	9	G	F	72	Release card.					
2	st st	7	E	-	12	2	st st	8	I	-	74	4	tuck	7	I	-	36
4	tuck	7	E	-	16	4	tuck	7	F	-	78	2	st st	8	A	-	38
2	st st	8	I	-	18	SCARF END						11	Fair Isle	9	A	G	49
4	Fair Isle	9	A	I	22	Insert card upside down and lock on row 47. Set carr to select/memorise for patt.						8	Fair Isle	9	A	F	57
8	Fair Isle	9	A	F	30	1	st st	8	G	-	1	2	st st	8	I	-	63
11	Fair Isle	9	A	G	41	Release card.						4	tuck	7	E	-	67
2	st st	8	A	-	43	4	tuck	7	F	-	5	2	st st	7	E	-	69
4	tuck	7	I	-	47	2	plain	8	I	-	7	4	tuck	7	C	-	73
1	st st	8	G	-	48	5	Fair Isle	9	G	F	12	2	st st	7	D	-	75
Turn card back to row 19 and lock. Set carr to select/memorise for patt.						8	Fair Isle	9	G	D	20	4	tuck	7	D	-	79



HAT CARD 1



HAT CARD 2



HAT HEM

Push 60 Ns at L and 84 Ns at R of centre '0' to WP. 144 Ns. Using WY and MT, cast on and K a few rows ending CAR. Set RC at 000. Using T7 and G, K1 row. T6 K2 rows. T5 K2 rows. T4 K2 rows. T3•• K4 rows. T3• K4 rows. T3 K4 rows. T2•• K2 rows. T2• K2 rows.

T2 K2 rows. T8 K1 row. T2 K2 rows. T2• K2 rows. Using I, T2•• K2 rows. Using D, T3 K4 rows. Using G, T3• K4 rows. T3•• K4 rows. T4 K2 rows. T5 K2 rows. T6 K2 rows. Turn a hem by picking up loops from first row worked in G and hang evenly along the row. T8, K1 row. Set RC at 000. Start and work in colour and pattern sequence for hat.

SHAPE CROWN

Using nylon cord, K all but 24 sts nearest carriage by hand, taking Ns down to NWP. Continue over rem 24 sts for first crown section. Working in pattern and colour sequence as given in crown sequence chart, K4 rows and dec 1 st at each end of next and every foll 4th row 3 times in all. 18 sts. K3 rows. Dec 1 st at each end of next and every foll 3rd row 4 times in all. 10 sts. K2 rows, dec 1 st at each end of next and every foll alt row 4 times in all. 2 sts. Break yarn leaving approx 20cm. K rem 2 sts together, pull thread through last loop and leave long yarn end in situ.

CAL. Unravel nylon cord over 24 sts at R, bringing Ns down to WP. Work as given for first crown section. Repeat from * to * until all crown sections complete.

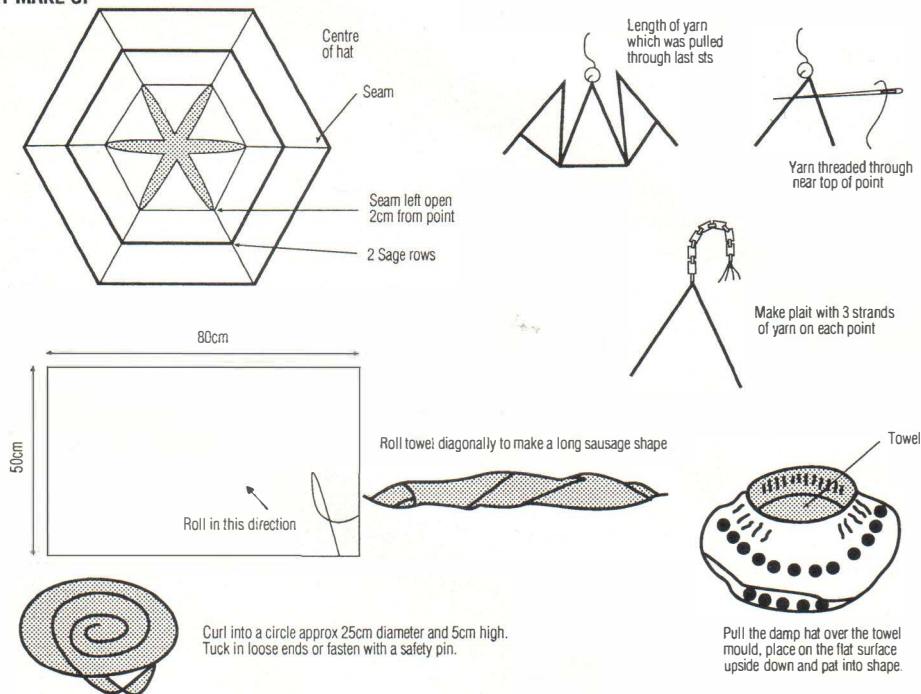
TO MAKE UP

Join centre back seam starting from top of hem on inside of hat, working down to fold row then upwards to centre top — matching pattern and using minimum necessary seam allowance. Leave seam open approx 2cm from the centre and finish off points with a plait — see Hat make up diagram.

Hat Shaping

Wash the hat carefully and gently remove excess water with a towel (approx 80 x 50cm). Use the towel to shape the hat as shown in the make up diagram. Be careful not to stretch the hem and do not remove the hat from the towel 'mould' until it is completely dry.

HAT MAKE UP



HAT

PATTERN AND COLOUR SEQUENCES

Rows	Pattern Setting	Tension	Feeder 1/A	Feeder 2/B	RC
1	st st	8	G	-	1
4	tuck	7	I	-	5
2	st st	8	G	-	7
4	Fair Isle	9	G	I	11
6	Fair Isle	9	G	E	17
8	Fair Isle	9	G	D	25
5	Fair Isle	9	G	I	30
2	st st	9	I	-	32

Rows	Pattern Setting	Tension	Feeder 1/A	Feeder 2/B	RC	Rows	Pattern Setting	Tension	Feeder 1/A	Feeder 2/B	RC
4	tuck	8	F	-	36	8	Fair Isle	9	G	B	8
2	st st	9	B	-	38	1	st st	9	B	-	9
1	st st	9	G	-	39	3	Fair Isle	9	B	C	12
2	Fair Isle	10	G	I	41	3	Fair Isle	9	B	D	15
2	Fair Isle	10	G	D	43	3	Fair Isle	9	B	E	18
2	Fair Isle	10	G	I	45	3	Fair Isle	9	B	F	21
1	st st	9	G	-	46	3	st st	8	B	-	24
2	st st	8	B	-	48	2	st st	8	I	-	26
4	tuck	7	E	-	52	7	st st	8	G	-	33
2	st st	8	G	-	54						

CROWN COLOUR SEQUENCE

Insert hat card 2 and lock on first row. Make free move to memorise/select for patt. Set RC at 000.

Note: Dec rows mostly coincide with colour change rows. Dec when RC shows 4, 8, 12, 15, 18, 21, 24, 26, 28, 30, 32.



Leslie Hebden

MACHINE WORKS

Peter Free gives the cure for a wayward machine motor

This month I am, once again, going to look at problems taken from my 'case-book' of recent jobs — because it seems that you are all having no problems at all!

THE RUNAWAY MOTOR!

The problem concerns a Passap Electra 3000A motor drive which was not going as far to the right as the indicator was set before changing direction. Conversely it was changing direction so far past the left hand setting that when it was set to change at the 70 needle mark or beyond, it would go to the end of its travel and smash into the end stop which broke the end plate which holds the belt tensioning screw (see Figure 1). I should add that it only did it when the foot controller was used, though I am not going to detail why this was, because it would cloud the issue.

ACCESSING THE CONTROLS

Just in front of the control panel, on the horizontal surface is a circular cover which when prised off reveals a small (5.5mm) nut. When loosened, it will slide towards the back or front. Hidden beneath the plate is a gear wheel which the nut secures in place. The gear wheel is driven by a gear wheel on top of the right-hand belt pulley and in turn drives another gear wheel which itself drives the tripper cam for the direction change switch (see Figure 2). It appears that in this case the nut had slackened enough to allow the first gear wheel to move away from the second. This meant that they didn't mesh properly and so the tripper cam did not go far enough to the left to trip the switch before the driver on the belt hit the end stop.

THE READJUSTMENT

To adjust the tripper switch to its correct position, first slacken the nut

under the circular cover plate and slide it towards the front of the machine. Switch off the power and remove the plug. Next, remove the rear cover from the Electra control panel which will expose the rear of the switch mechanism and the small printed circuit board. Move the left slide knob all the way to the left and with the rear lock connected to the belt drive, move the lock to the left so that the right-hand edge of the lock is in line with the last needle channel in the bed. Then, if you look at the back of the control box, you should be able to see the white nylon tripper cam sticking out of the belt casing somewhere between the two black sliders. Now, with a small, long bladed screwdriver, push the tripper cam towards the left-hand slide knob (when viewed from the front) until it pushes the black metal ramp down. Push the previously slackened nut towards the rear until it stops without forcing it, then tighten it up. Replace the back cover and reconnect the power supply. Set the right-hand slider knob to '60' position and, using the foot control, drive the lock to the right. The lock should just clear the right-hand sixtieth needle before changing direction. Likewise if you set the left slider to '60' and drive the lock to the left, it should just clear the left hand 60th needle before changing direction. Finally, slide the left slider all the way to the left again and the lock should change direction as it passes the left end needle. Once you have carried out these checks, replace the round cover over the adjusting nut.

I hope that this explanation is clear enough, but if you should have any further problems or have difficulty in following the above, you can contact me on Thornbury (0454) 411851 and I will try and help you further.

FIGURE 1

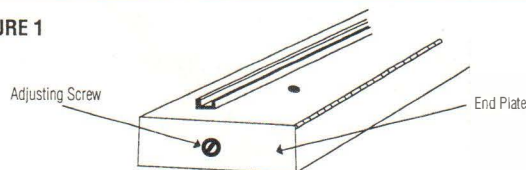
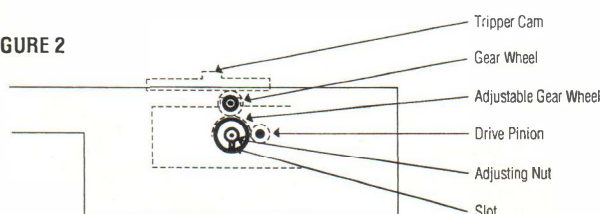
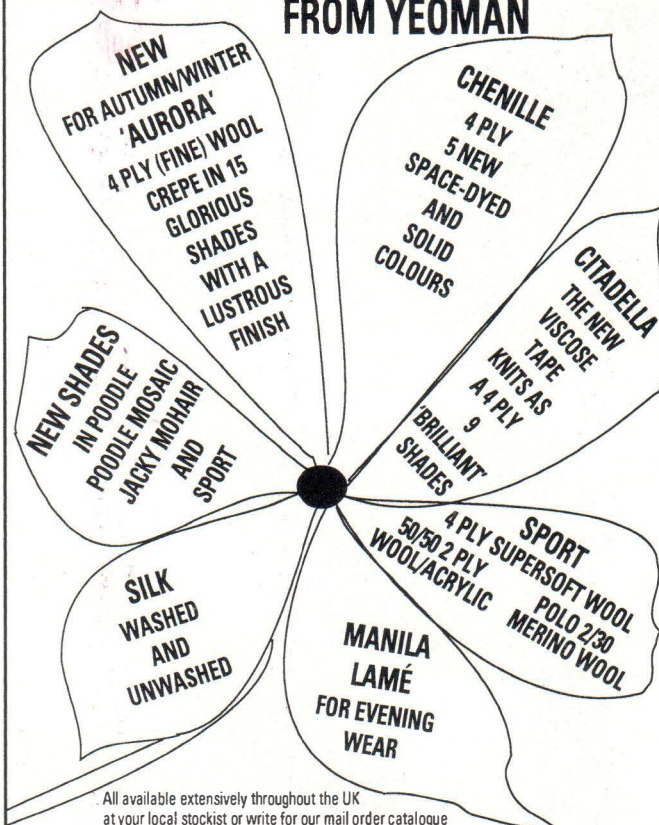


FIGURE 2



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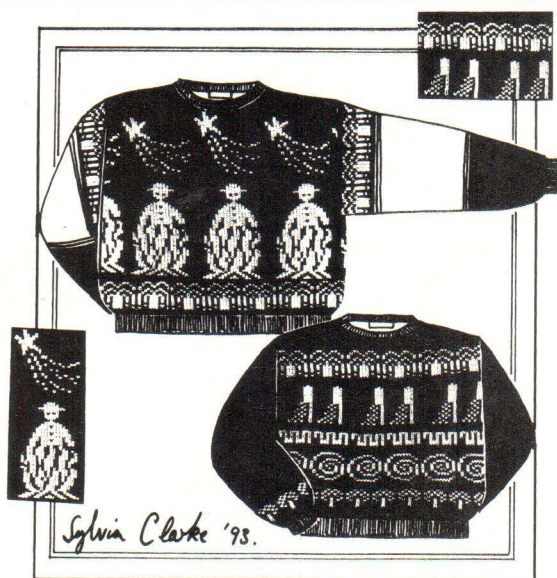
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Fireworks inspired
Sylvia Clarke's
designs this month

PATTERN

PLAY



Sylvia Clarke '93.

Children and grown ups alike love the spectacle of fireworks and the excitement of a bonfire with baked potatoes, sausages and treacle toffee to follow. In my childhood days we had gloriously sticky parkin cake too! I can remember cadging old clothes to make the guy and stuffing him with straw provided by the local farmer. Then we would scour the countryside for wood to build our bonfire. In fact I think we had as much fun beforehand as on Bonfire night itself.

THE GUY

The first punchcard shows the guy on top of the bonfire with a border of fireworks and one exploding rocket in the sky. This has been designed for single motif work as in the first knitted sample. If it is used as in the drawing, you will have some rather long floats to cope with and lining the front

of the garment would be worthwhile. For the row of fireworks I used a bright laser print.

The bonfire and guy were worked with the following contrast yarns: 4 rows grey, 6 rows red, 5 rows tan, 6 rows orange, 6 rows yellow, 11 rows blue, 5 rows cream, 4 rows green. The exploding rocket is worked in the laser print. All this on a black background.

FIREWORKS

The second punchcard shows rows of fireworks, sparklers, Catherine wheels, rip raps, rockets and roman candles. This swatch has been worked in silver, gold, red, blue and green lurex on a navy background. Bright acrylics would work just as well for contrast yarns.

STYLE SUGGESTIONS

Garments for children are best worked with plain sleeves to avoid small fingers catching on the floats. The bonfire sweater has a row of fireworks at the top of the sleeve. I used the Roman candles since the floats are short. To add colour to the sleeves I suggest stripes echoing the colours of the guy and bonfire. The firework sweater also has plain sleeves with a row of sparklers at the bottom, again the floats are very short.

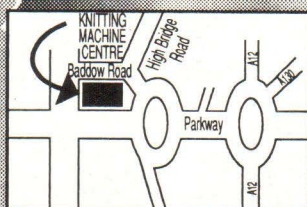
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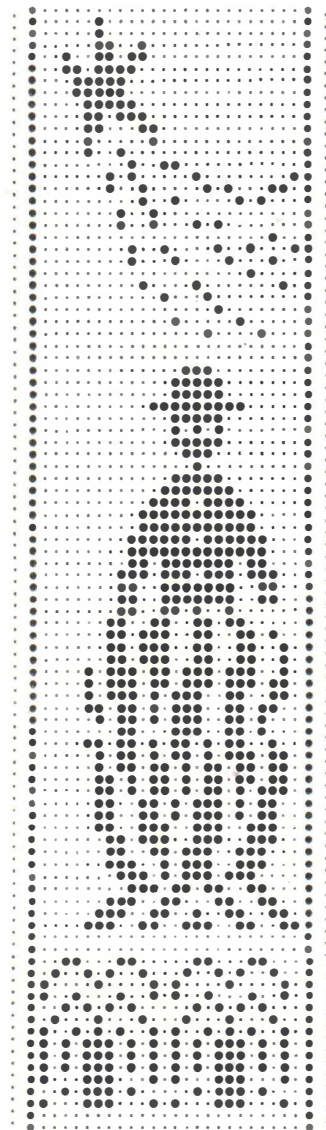
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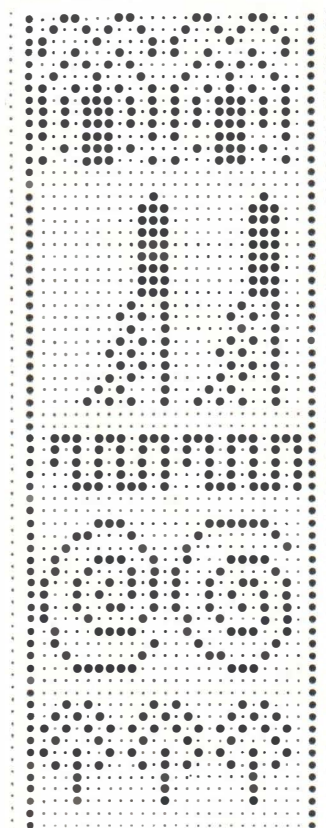
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PUNCHCARD A



PUNCHCARD B



Pauline Turner looks at simple ways in which crochet can be used with machine knitting

CROCHET

FOR MACHINE KNITTERS

There are three very simple ways to use crochet on machine knitting which give additional colour, three-dimensional effects and individual design features. These are braids, motifs and buttons. Very little knowledge of crochet is needed as all three are worked away from the knitting and stitched on when complete. This has the added benefit of allowing you to play with the arrangement of the crochet trims on the completed article to get the very best design effect — before anchoring them into place.

IF IT BENDS...

Crochet pulls back very easily. Even mohair, slubbed and bouclé yarns pull back quite quickly if a large enough hook has been used. Do remember to choose a hook that is at least two sizes larger than the recommended knitting needle size given on a ball band. I know! This is a machine knitting article — but I hope that you will use all kinds of yarn when working the suggested ideas given here. You can crochet with anything — wire, rope, rag, toilet paper, fine lurex, all knitting yarns

(from the cone, ball or hank) and anything else that will bend. The loops used in crochet stitch have a strand of yarn lying behind the horseshoe loop used in knitting, therefore the hook should be larger.

WEIGHTS

The buttons, braids and motifs are worked away from the knitting which gives great freedom in choosing a variety of yarns and hook sizes. The only point to remember will be the physical weight of the trimmings. If a button is made that is physically too heavy for the knitted fabric, it will pull the article out of shape; similarly, if the braid produced and stitched on to an item is too stiff or heavy, the finished result will be disagreeable.

There is no reason why the same yarn as the garment cannot be used either by itself or by adding two toning or contrasting strands together. This will give a small amount of colour, making the features of the design more noticeable. Once again the hook size is important. A small hook will make the crochet stiff and therefore appear heavy, whilst a larger hook makes the crochet soft and pliable.

CROCHET BUTTONS

Buttons come in two categories, the practical utility button and the decorative button. An example of each is given here.

ABBREVIATIONS

Ch = chain
sp = space
chsp = chain space
ss = slip stitch
yoh = yarn over hook
dc = double crochet
tr = treble
htr = half treble (Note: This starts like a treble but when the three loops are on the hook yoh is then pulled through all three loops in one stage, not in two).

SIMPLE BUTTON

This button is extremely simple to make and when worked on a fine hook with a thin yarn or cotton thread and filled with a bead, can be used on wedding dresses, evening clothes, christening robes etc. The same button on a larger hook and thicker yarn, very firmly filled with the same yarn as it is worked in, is ideal for thicker sweaters, jackets etc.

Make a slip knot that will tighten from the tail end (see sketch). This is important if a hole is to be avoided at the centre of the button.

3 ch, 11 tr in first ch made, join with ss to last of 3 ch made, leaving a long length for sewing.

Gather the tops of the stitches together with the yarn, adding the bead or filling before closing completely. The remainder of the yarn can be used for attaching the button to the knitting. It is important that the bead is large enough for the crochet case as there is nothing more infuriating than a button that slips around as you try to push it through the buttonhole. In the unlikely event that your bead is the wrong colour and can be seen through the crochet, cover the bead with a little thin fabric in a similar colour to the yarn and of comparable fibres to that used for the crochet shell.

Remember if the button is being filled with fibre, to fill it firmly. The fibres will press together in use, making the button softer over a period of time. Do allow for this at the outset.

FLAT DECORATIVE BUTTON IN TWO COLOURS

Make a slip knot in main colour.

Round 1: 3 ch, 9 htr in first ch made, ss to top of 3 ch, fasten off main colour.

Round 2: Join contrast to any stitch opposite ss of round 1. 1 ch, 1 dc in same ch as htr (i.e. centre of button, join with ss).

Round 3: *dc 2 tog, rep from * until there are no stitches and no gap left — inserting a flat button before the hole becomes too small. Fasten off leaving a long length of yarn for sewing up. Gather the stitches together and attach to garment.

MOTIFS

The two motifs given here are based on chains and slip stitches only, which means that very little knowledge of crochet is needed. Because it is a decorative item there is no real need for them to be identical so please do not worry if the tension is not exactly right.

Note: Both circle motifs require you to ss into the original ch ring even after one or more further rows have been made. You can have two different looking motifs from the same pattern:

1. If you ss at the same position as ss was worked in the last row, the resultant circle will be flat.
2. If you ss between the ss of the first row (pushing the first or additional rows out of the way of your hook, so you seem to be going in from the back of the previous work) the resultant circle will be three-dimensional.

SMALL CIRCLE

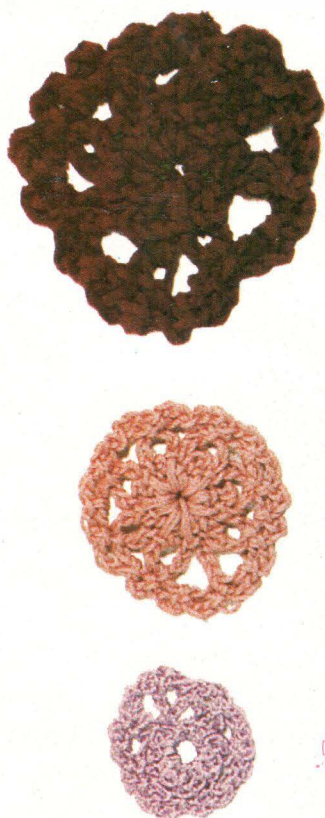
4 ch, join into ring with ss.

Round 1: *4 ch, ss into ring, rep from * 6 times (7 loops).

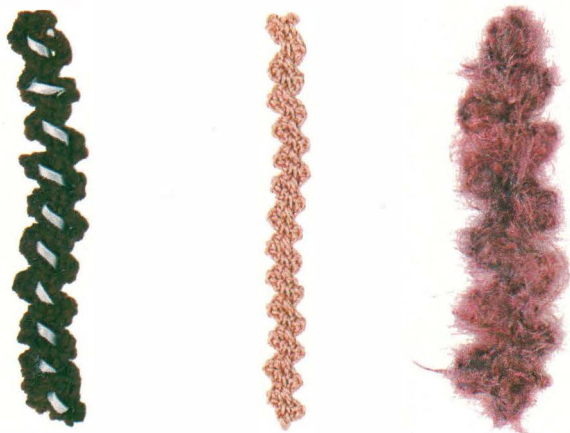
Round 2: *6 ch, ss into ring between 4 chsp of round 1, rep from * 6 times.



SMALL CIRCLES



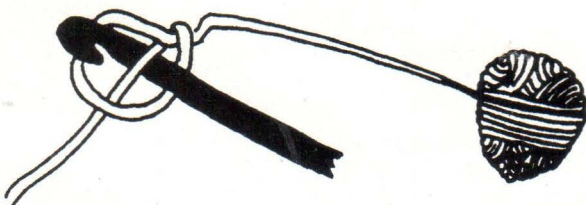
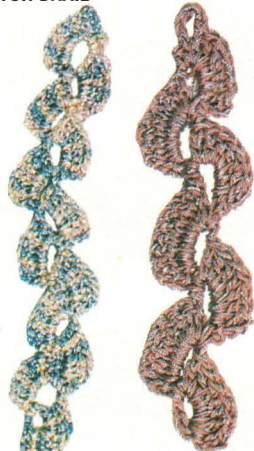
RIC RAC BRAID



LARGE CIRCLES



VETCH BRAID



Round 3: 8 ch, 1 ss in 6 chsp, *3 ch, 1 ss in next 6 chsp, rep from * to end, 3 ch, join into round with 1 ss to 3rd of starting ch.

Round 4: *3 ch, 1 ss in 3 chsp, 3 ch, 1 ss in ss, rep from * to end, join into round with ss.

LARGER CIRCLE WITH OFFSHOOTS

Round 1: *4 ch, ss into ring, rep from * 6 times (7 loops).

Round 2: *6 ch, ss into ring between 4 chsp of round 1, rep from * 6 times.

Round 3: *8 ch, ss into ring where convenient, rep from * 8 times.

Round 4: 10 ch, 1 ss in 8 chsp, *3 ch, 1 ss in next 8 chsp, rep from * to end, 3 ch, join into round with 1 ss to 3rd of starting ch.

Round 5: *1 ch, 1 p [made by 4 ch and 1 ss in first of 4 ch worked], 1 ch, 1 p, 1 ch, 3 p all linked to same place [to turn corner], (1 ch, 1 p) twice, 1 ch, 1 ss to beg of crocheted ribbon **, rep from * to ** twice, now continue round edge as for small circle: *3ch, 1 ss in 3 chsp, 3 ch, 1 ss in ss, rep from * to end, join into round with ss at

point where first ribbon began to be formed.

BRAIDS

SIMPLE RIC RAC BRAID

This is most effective if three singles of different colours are worked together or if three tones of one colour are worked together. Alternatively, work in one colour and thread a cord through the spaces. The cord should be thicker than expected for the best effect. Make 5 ch, 1 dc in 5th ch from hook, turn, *4ch, 1dc in last dc made, turn, rep from * for length required.

VETCH BRAID

This is one braid that is most suitable for fine and glitter yarns as well as the very thick slub chunky yarns you would use for knitweave designs. 8 ch, join with ss to first ch to form a ring. **Row 1:** 3ch, 7 tr in ring, 6 ch, dc in ring, turn. **Row 2:** 3 ch, 7 tr in 6 chsp, 6 ch, dc in 6 chsp, turn. Rep row 2 for length required.



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SIZES

To suit bust 86[91:96]cm.
Finished measurement 99[104:112]cm.
Length 88.5cm.
Sleeve seam 54cm.
Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Hunters 2 ply Jumper (equivalent to 4 ply) Shetland Wool.
1 x 450g cone in MC.
1 x 350g cone in C.

MAIN TENSION

35 sts and 31 rows to 10cm measured over Fair Isle patt on unwashed swatch (tension dial approx 9).
Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 61.

NOTE

Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD/MYLAR SHEET PATTERN

Mark mylar sheet before starting to knit.
Punchcard machines: Original garment was made on an electronic using a 22 stitch pattern repeat. However, a small modification enabled us to give 24 stitch punchcard alternatives for this design. Punch cards before starting to knit. Card for patt B can be used separately.

PATTERN NOTE

Note that on back and fronts, pattern/cards (A) used from the beginning up to marked point (see pattern/punchcard diagrams). The pattern is then reversed. Electronic machines program for the pattern to run upside down. Punchcard machines, remove card and re-insert upside down commencing on noted row.
Note that sleeve Fair Isle is worked 'upside down' as noted on pattern/punchcard diagrams.
Pattern worked in Fair Isle throughout, using MC in Feeder 1/A and C in Feeder 2/B throughout.

SPECIAL NOTE

Yarn is used in oiled state.

BACK

Push 164[179:194] Ns to WP. Arrange Ns for 2 x 1 mock rib. Using WY and

Lady's Long-line Fair Isle Sweater

for electronic machines plus punchcard version

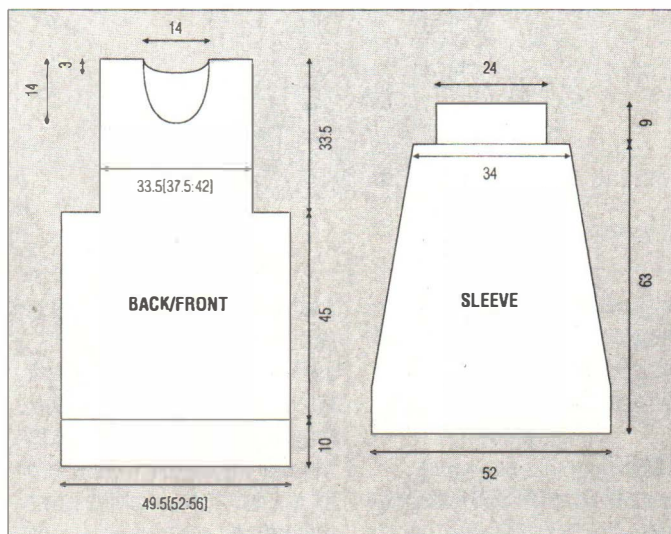
MACHINES: These instructions are written for standard gauge electronic machines — punchcard alternative directions given

YARN: Hunters 2 ply Jumper Shetland Wool

FIBRE CONTENT: 100% Wool

COLOUR: We used Heather Grey Shade FC1 (MC), and Heather Green Shade FC54 (C)

STOCKISTS: To obtain this yarn, please write to Jamieson & Smith (Shetland Wool Brokers) Ltd, 90 North Road, Lerwick, Shetland ZE1 0PQ



MT, cast on and K a few rows ending CAR. Using MT and nylon cord, K1 row. CAL. Using MC and MT-5, K100 rows. Turn a hem by picking up loops from first row worked in MC and hang evenly along the row, filling empty Ns. Inc 1[0:1] st. 165[179:195] sts. Program patt A or insert punchcard(s) for patt A and lock on first row. Set carr to select/memorise for patt and using MT, K1 row. Release punchcard and set carr for patt (see patt note).
Set RC at 000. Work in Fair Isle throughout. K until RC shows 140.

SHAPE ARMHOLES

Cast off 24 sts at beg of next 2 rows. 117[131:147] sts. K until RC shows 234. CAR.

SHAPE NECK

Note patt row. Using nylon cord, K 83[90:98] Ns at L by hand taking Ns down to NWP. Cont over rem 34[41:49] sts at R for first side. Dec 1 st at neck edge on next 10 rows. 34[31:39] sts. K until RC shows 244. WK.
CAR. Unravel nylon cord over 49 sts nearest carr bringing Ns down to WP. WK.
CAR. Unravel nylon cord over rem sts, bring Ns down to WP. Program patt/reset punchcard to noted row and lock. Set carr to select/memorise without K and take to L. Reset RC at 234 and work L side to correspond with R.

FRONT

Work as given for back until RC shows 200.

SHAPE NECK

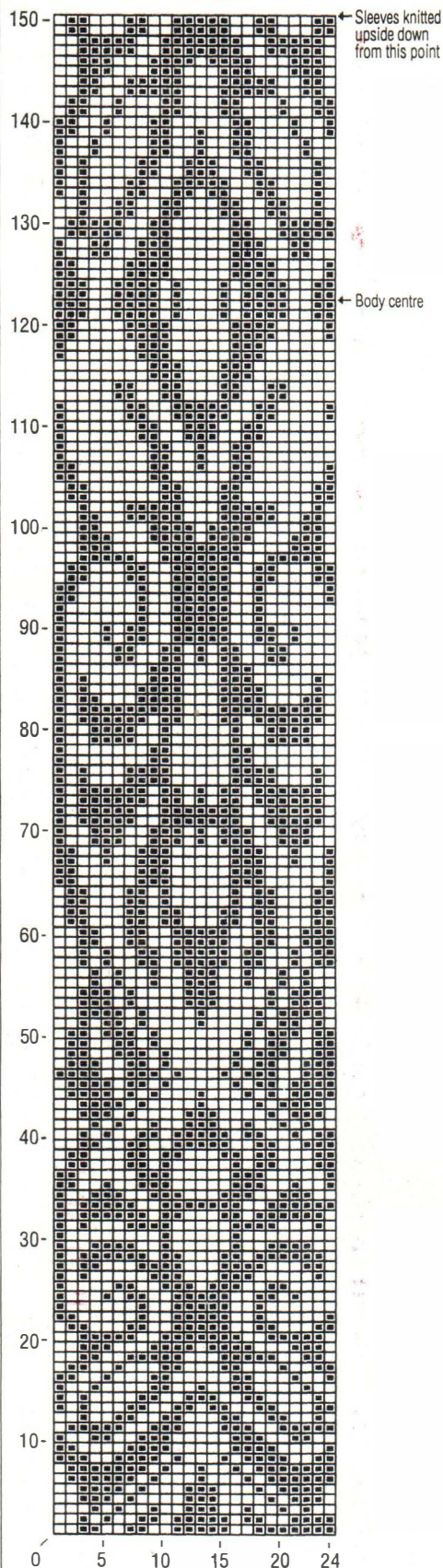
Note patt row. Using nylon cord, K 73[80:88] Ns at L by hand, taking Ns down to NWP. Cont over rem 44[51:59] sts at R for first side. Dec 1 st at neck edge on next 12 rows, K1 row. Dec 1 st at neck edge on next and every foll alt row 8 times in all. 24[31:39] sts. K until RC shows 244. WK.
CAR. Unravel nylon cord over 29 sts nearest carr, bringing Ns down to WP. WK.

CAR. Unravel nylon cord over rem sts, bring Ns down to WP. Program patt/reset punchcard to noted row and lock. Set carr to select/memorise without K and take to L. Reset RC at 200 and work L side to correspond with R.

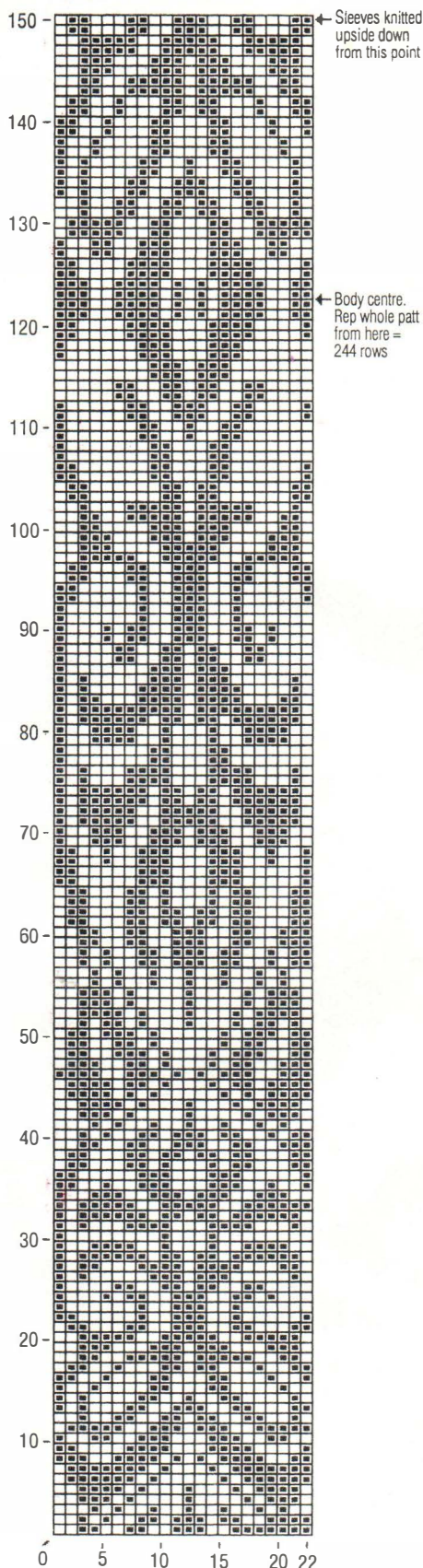
COLLAR

Join left shoulder seam (by grafting or rehang on to machine).
CAL. Push 188 Ns to WP. With wrong side facing, pick up neck edge and hang evenly on to Ns. Using MC and MT, K1 row. Transfer every 3rd st to adjacent N, pushing empty Ns to NWP (2x1 rib). RC000. Using MC and MT-5, K50 rows.

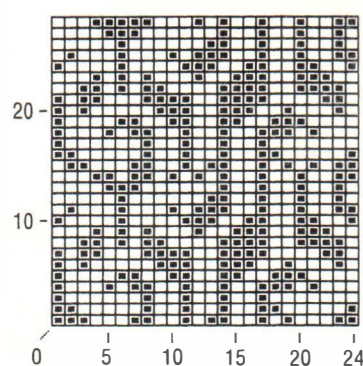
PUNCHCARD PATTERN A



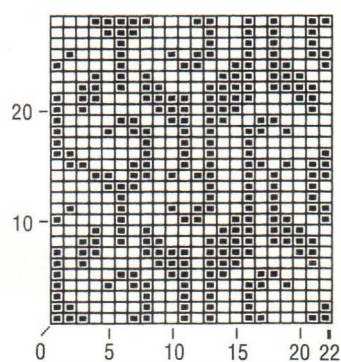
ELECTRONIC PATTERN A



PUNCHCARD PATTERN B — Sleeve tops



ELECTRONIC PATTERN B — Sleeve tops



Using MT-4•, K 10 rows. Using MT-3••, K 10 rows. Using MT-3, K 10 rows. Using MT-2•, K 10 rows. Using MT-1••, K 20 rows. Using MT-2•, K 10 rows. Using MT-3, K 10 rows. Using MT-3••, K 10 rows. Using MT-4•, K 10 rows. Using MT-5, K 50 rows. RC shows 200. Using MT, K1 row. Turn a

hem by picking up loops from first row of band and hang evenly along the row. Using MT, K1 row. Cast off loosely. Join right shoulder seam as for left.

SLEEVES

Push 183 Ns to WP. With wrong side facing, pick up armhole edge (approx

6 out of every 7 loops) and hang evenly along the row.

Set RC at 000. Using MT and C, K4 rows. Using MC, K2 rows. Using C, K3 rows. Program patt/insert punchcard and lock for patt B. Set carr to select/memorise for patt and K1 row. Release punchcard and set carr for Fair Isle (see patt

note). K until RC shows 38 (end of patt B). Set carr for st st and using C, K2 rows. Using MC, K4 rows. Using C, K3 rows. Program patt/insert punchcard for patt A (from noted patt position, see patt diagrams) and lock. Set carr to select/memorise for patt and K1 row. Release punchcard and set carr for Fair Isle (see patt note). Work in patt throughout. *At the same time* when RC shows 40, dec 2 sts ff at each edge of next and every foll 10th row 16 times in all. 119 sts. K until RC shows 198. WK.

CUFFS

Push 74 Ns to WP. With wrong side facing, pick up sts from below WY and hang on to Ns, dec 45 sts evenly along the row. Using MC and MT, K1 row. Transfer every 3rd st to adjacent N, pushing empty Ns to NWP (2x1 rib). RC000. Using MT-5, K 100 rows. turn a hem by picking up loops from first row of cuff and hang evenly along the row, filling empty Ns. Cast off.

TO MAKE UP

Join edges of neckband. Join side and sleeve seams. To remove oil and bring up softness of yarn and clarity of colour, wash garment twice in hand-hot water and liquid detergent. Rinse well, adding a few drops of fabric conditioner to the last rinse if desired. Spin. Pull gently to correct measurements and dry flat. Steam press when dry.

SIZES

To suit bust 86[91:96:101:106]cm.

Sweater

Finished measurement 101[105:111:116:122]cm.

Length 60.5cm.

Sleeve seam 44[45.5:46.5:48:49]cm.

Waistcoat

Finished measurement 104[108:113:119:123]cm.

Length 61.5cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Colourmatch 4 ply Wool.

Sweater

2 x 500g cones in MC.

1 x 500g cone in each of A and B
(Note: only small amounts required of A and B).

Waistcoat

1 x 500g cone in MC.

5 buttons.

MAIN TENSION

50 sts measure 18.5cm and 50 rows measure 12.5cm measured over transfer rib pattern (SS approx 6½/3½). Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 61.

NOTE

Knit side is used as right side.

Measurements given are those of finished garment and should not be used to measure work on the machine.

PATTERN NOTE

See Diagrams 1 and 1A for transfer pattern for sweater and waistcoat.

See Diagram 2 for sweater collar.

JAPANESE MACHINES

The rib transfer pattern can be worked on Japanese double bed machines —

Lady's Duo Transfer Rib Sweater and Waistcoat

(with adaptations for Japanese ribbers)

Illustrated on page 29

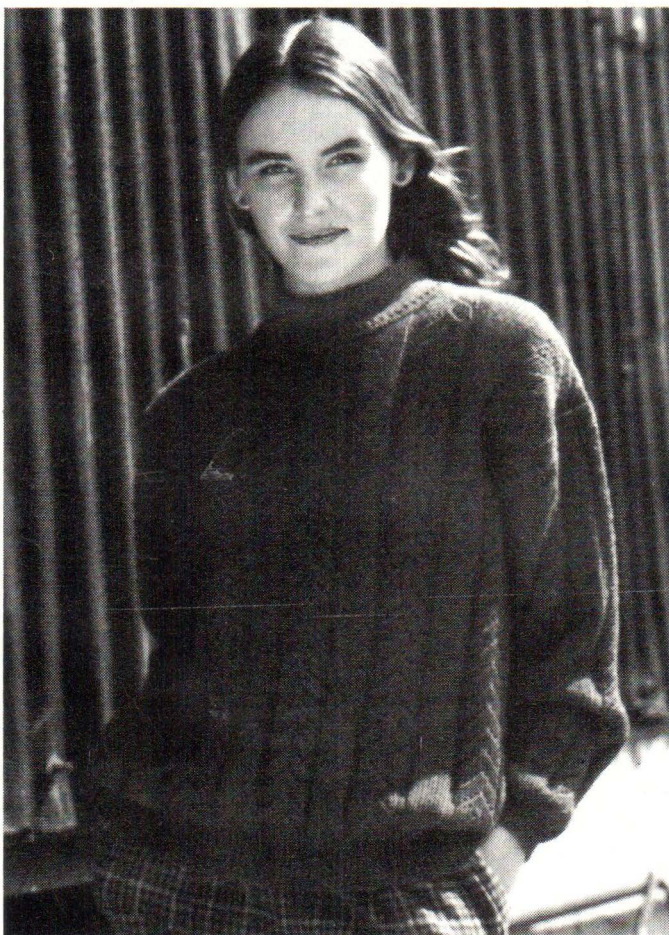
MACHINES: These instructions are written for Duomatic machines, with adaptation notes for Japanese machines with ribber

YARN: Colourmatch 4 ply Wool

FIBRE CONTENT: 100% Wool

COLOUR: We used Shade 175 (MC), Shade 106 (A) and Shade 152 (B)

STOCKISTS: If you have any difficulty in obtaining this yarn, please write to Colourmatch Yarns Ltd, 62 Dells Lane, Biggleswade, Beds SG18 8LP



following the layout and sequences given in Diagrams 1 and 1A.

The tension settings will vary, try 5/3 as a starting point.

Handle down = Half pitch ('H'). Handle up = Full pitch ('P'). N/N = plain knitting. CX/CX = tubular knitting. N/GX or GX/N — indicate knitting is being done on only one bed.

Reference to strippers can be ignored, but be sure to weight work well and evenly.

Sweater Collar: Cast on in full needle rib, transferring to MB once cast on sequence complete. Use Card 1 (bird's-eye punchcard/pattern) with carriage set to slip/part/empty and follow stitch and row directions given in main pattern, working in stripes as shown on Diagram 2.

SWEATER

BACK

Handle up. Orange strippers. Set machine for 1x1 rib. Push 136[142:150:156:164] Ns on FB and corresponding Ns on BB to WP. *Arrange Ns for 1x1 rib. Set locks N/N SS 3/3, and using MC, K1 row. CX/CX K2 rows. N/N K1 row*. Set RC at 000. K29 rows. SS 4/4 K1 row. Transfer sts as shown in Diagram 1. Start and work in patt from Diagram 1 until RC shows 126.

SHAPE ARMHOLES

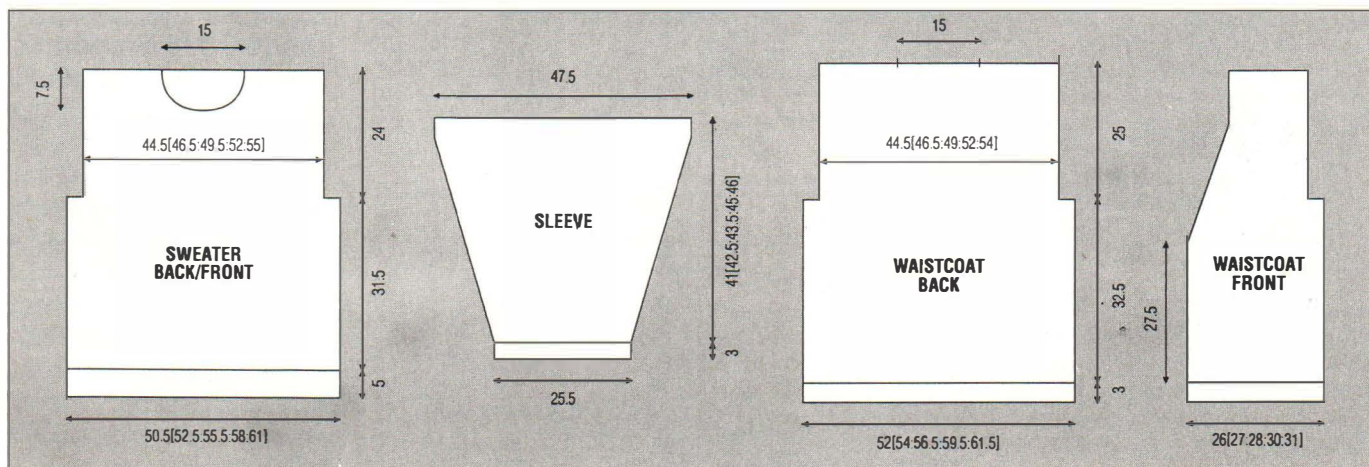
Cast off 8 sts at beg of next 2 rows. 120[126:134:140:148] sts. K until RC shows 222. Transfer sts to BB. Cast off 40[43:47:50:54] sts at each side for shoulders. Cast off rem 40 sts (neck).

FRONT

Work as given for back until RC shows 192.

SHAPE NECK

Note position in transfer sequence. Using a separate piece of MC, cast off 8 sts at centre. Using nylon cord, K 56[59:83:66:70] sts at L by hand (knitting sts from each bed on to separate nylon cords) taking Ns down to NWP.



Cont on rem 56[59:63:66:70] sts at R for first side. K1 row. Cast off 3 sts at neck edge on next and foll alt row, K1 row. Cast off 2 sts at beg of next row, K2 rows. Dec 1 st at neck edge on next and every foll alt row 8 times in all. 40[43:47:50:54] sts. RC shows 222. Transfer sts to BB and cast off.

CAL. Unravel nylon cord from sts at L bringing Ns down to WP. Reset RC at 192. Working from noted position in pattern sequence, work L side to correspond with R.

SLEEVES

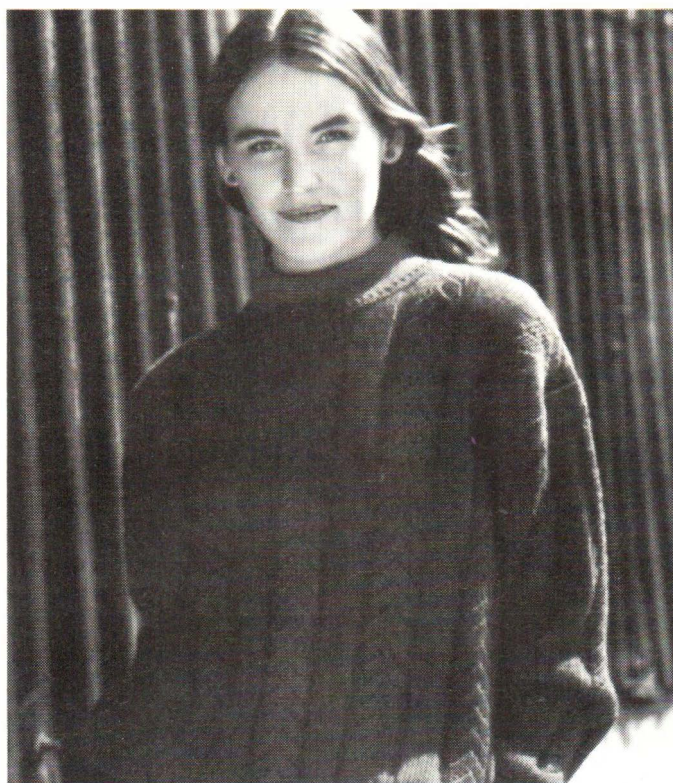
Handle up. Orange strippers. Set machine for 1x1 rib. Push 68 Ns on FB and corresponding Ns on BB to WP. Work as given for back from * to *.

Set RC at 000. K17 rows. SS 4/4, K1 row. Transfer sts as shown in Diagram 1A. Start and work transfer pattern (as Diagram 1, but only over 3 panels throughout). K4[4:4:5:5] rows. Inc 1 st at each side of next and every foll 5th[5th:5th:5th:6th] row 30[24:20:14:30] times in all. K0[5:5:5:0] rows. Inc 1 st at each end of next and every foll 0[6th:6th:6th:0] row 0[6:10:16:0] times in all. 128 sts. K until RC shows 164[170:174:180:184]. Transfer sts to BB and cast off.

COLLAR

Handle down. Orange strippers. Push 120 Ns on FB and corresponding Ns on BB to WP. N/N SS 3/3, K1 row. CX/CX SS 3½/3½, K2 rows. N/N SS 4/4, K1 row. Transfer all sts to FB. Black strippers. SS 6½.

Set RC at 000. Using MC, K12 rows. Arrange pushers as shown in Diagram 2. Start and work in pattern (see Diagram 2) throughout. K until RC shows 50. Transfer alt sts to BB bringing inter-



mediate Ns to WP. GX/N, K4 rows. N/GX, K4 rows. WK.

TO MAKE UP

Block and lightly steam pieces to correct measurements. Join shoulder seams. Pin collar to neck opening with collar seam positioned at centre back. Finish right side by backstitching through last row worked in MC. Turn band in half and finish by slip stitching open sts down to inside — collar encloses neck edge between circular rows. Join collar seam. Set in sleeves. Join side and sleeve seams.

WAISTCOAT BACK

Handle up. Orange strippers. Set machine

for 1x1 rib. Push 140[146:152:160:166] Ns on FB and corresponding Ns on BB to WP. Work as given for back sweater from * to *. K15 rows. SS 4/4, K1 row. Set RC at 000. Arranging Ns as shown in Diagram 1A, start and work in patt as given in Diagram 1 throughout. K until RC shows 130.

SHAPE ARMHOLES

Cast off 10 sts at beg of next 2 rows. 120[126:132:140:146] sts. K until RC shows 230. Cast off 40[43:46:50:53] sts at each side for shoulders. Cast off rem 40 sts.

RIGHT FRONT

Handle up. Orange strippers. Push 70[73:76:80:83] Ns on FB and corresponding Ns on BB to WP. Work as given

for back until RC shows 110.

SHAPE NECK

Dec 1 st at neck edge on next and every foll 6th row 20 times in all. *At the same time* when RC shows 130.

SHAPE ARMHOLE

Cast off 10 sts at armhole edge. K until RC shows 230. 40[43:46:50:53] sts. Transfer sts to BB and cast off.

LEFT FRONT

Work as given for R front reversing all shapings.

BUTTON BAND

Handle down. Orange strippers. Push 7 Ns on FB and corresponding Ns on BB to WP. N/N. Using MC and SS 3/3, K1 row. CX/CX SS 3½/3½, K2 rows. N/N, K1 row. Black strippers. N/CX SS 4½/5½. K approx 370 rows and WK.

BUTTONHOLE BAND

Work as given for button band, making a buttonhole over centre stitch when RC shows 6, 42, 78, 114, 150. Complete as given for button band.

POCKETS

Work two alike

Handle down. Black strippers. Push 39 Ns on FB to WP. Using WY, cast on and K a few rows ending CAR. Transfer sts as shown in Diagram 1. Using MC, work in patt from Diagram 1 until RC shows 50. Transfer sts for 1x1 rib. Orange strippers. SS 4½/4½, K4 rows. SS 5/5, K1 row. Transfer sts to BB and cast off loosely.

ARMHOLE BANDS

Handle down. Black strippers. Push 120 Ns on FB to WP. Using WY, cast on and K a few rows ending CAR. Using MC and SS 6½, K14 rows and WK.

TO MAKE UP

Block and lightly steam pieces to correct measurements. Join shoulder seams. Finish armhole band by pinning in position on right side and backstitching through first row worked in MC. Turn band in half on to wrong side and slip stitch down through open loops of MC. Remove WY. Join side seams and armhole band seam. Join front bands, unravelling any excess and casting off as required. Join band seams at centre back. Pin pockets in position — WY at bottom of pocket, matching pattern. Finish bottom pocket by backstitching through first row worked in MC. Remove WY. Sew pocket side seams. Sew on buttons to correspond with buttonholes.

DIAGRAM 1

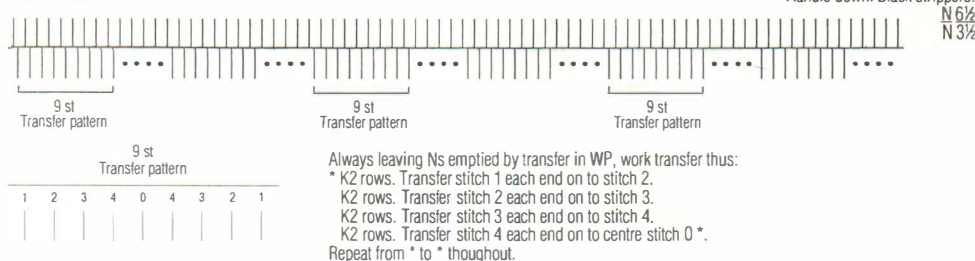


DIAGRAM 1A — SLEEVES

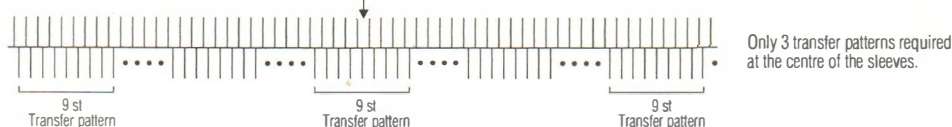


DIAGRAM 2 — COLLAR





Renata Marston

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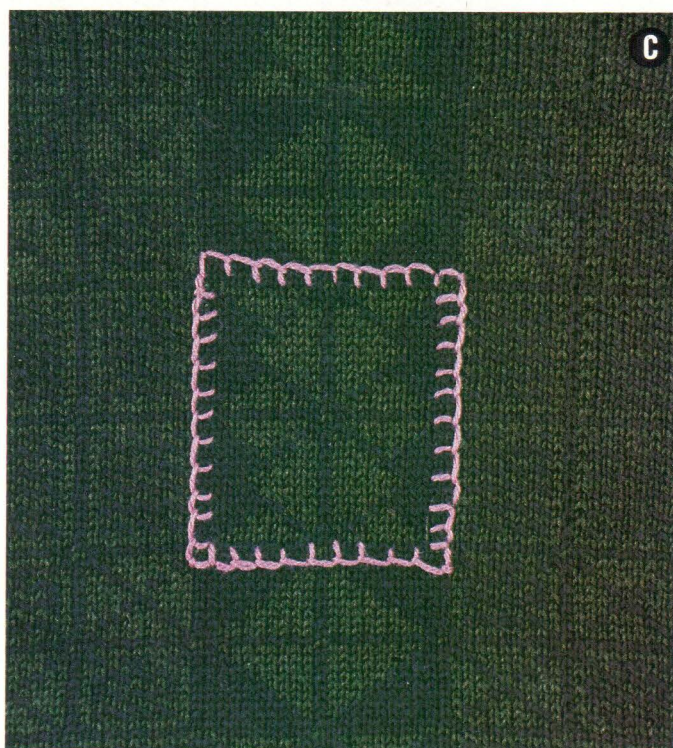
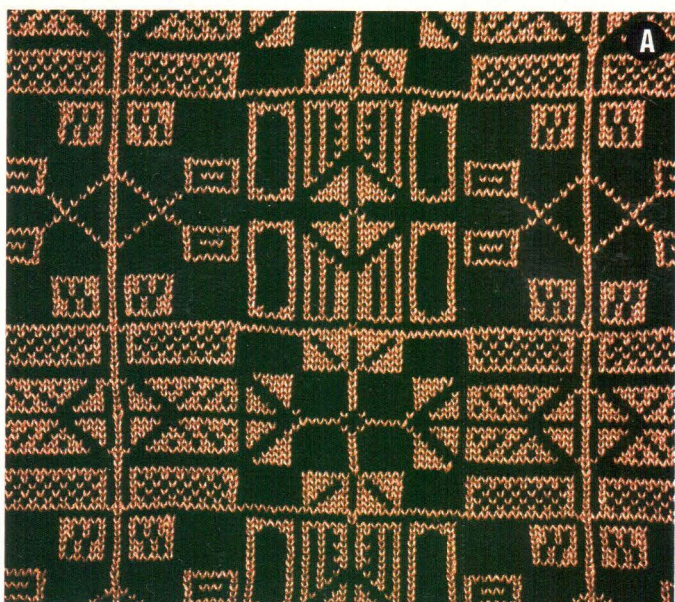
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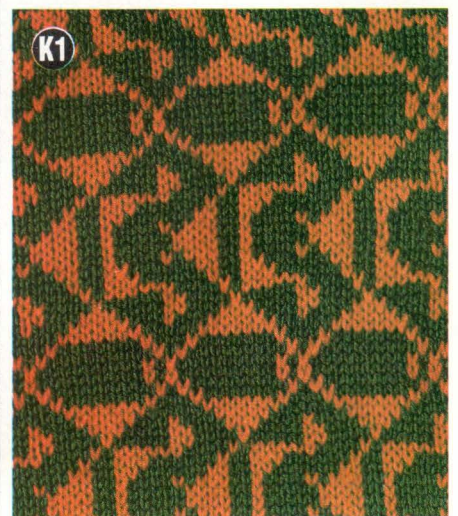
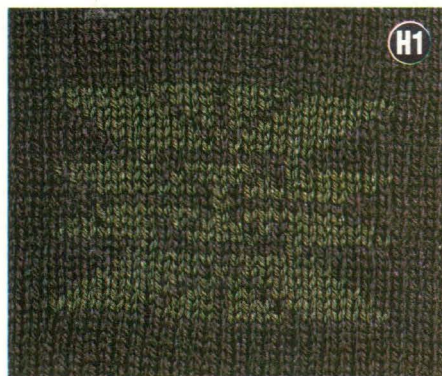
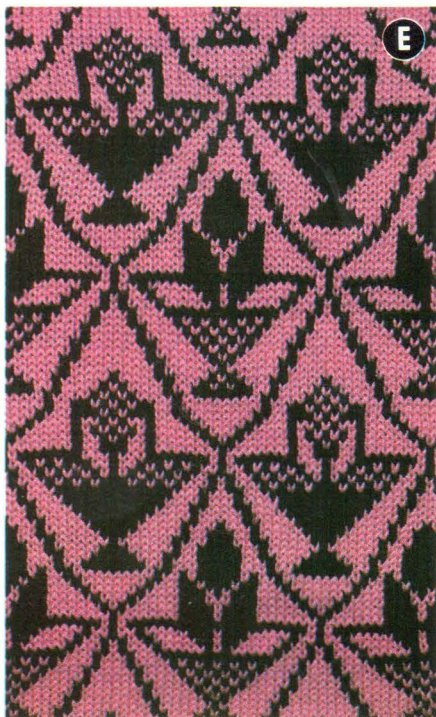
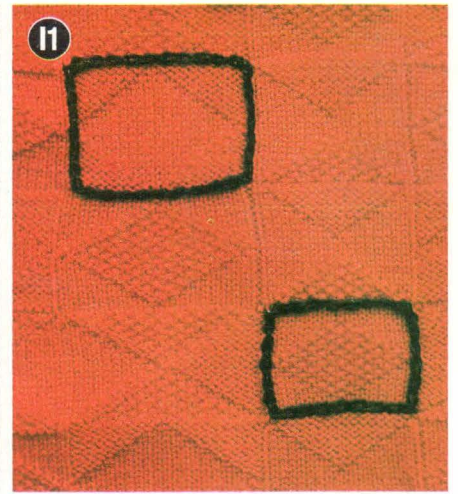
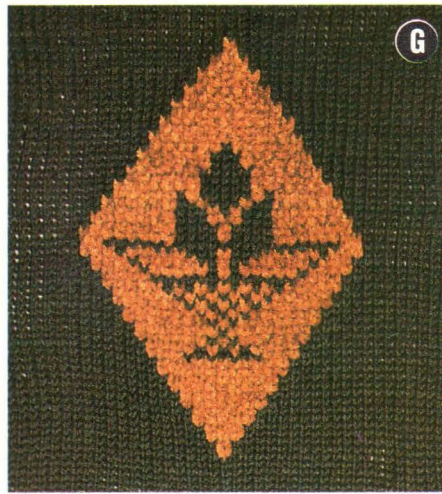
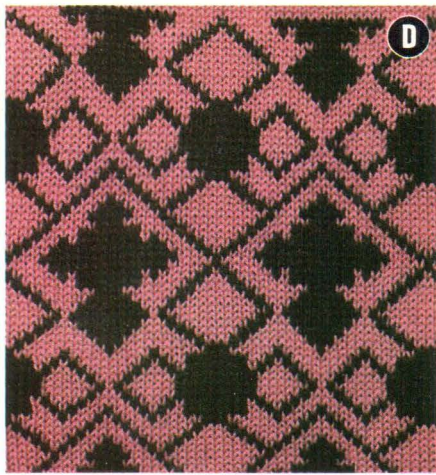
Stitch Pattern Library

9 Build up your Stitch Library — pull out and keep section with ideas for ALL machines

A visit to a major quilting show this year was the inspiration for all the stitch designs this month. When you look at patchwork pieces, so much can be adapted to machine knitting designs — and many of the colour combinations used in quilts can be truly inspirational! For stitch designs look at the grid lines themselves; the regular shapes both filled and unfilled; the mixture of patterned fabrics contrasting with plain smooth areas.

There is a wide variety of stitch repeats amongst the selection, so you should find something to suit your system quite easily. Don't hesitate to use smaller sections from some of the larger designs on punch-card machines. If you have an electronic machine, do try combining one or two of the patterns to make a larger overall repeat. For a patchwork look, you could choose two or three designs of the same width repeat and work them in a strip. Using contrasting or toning colours and starting on a different design than your first strip, work another strip — until you have sufficient for a garment (or even a quilt!). Everything has been shown in Fair Isle or Jacquard — with some textural variations. Use our ideas as a stepping stone and don't be afraid to experiment. Try some of the busy patterns in full needle tuck rib. Rework some of them as three or even four colour Jacquards. Give the Fair Isle a whole new look with new colour combinations and colour changes. Most of all, just enjoy them!

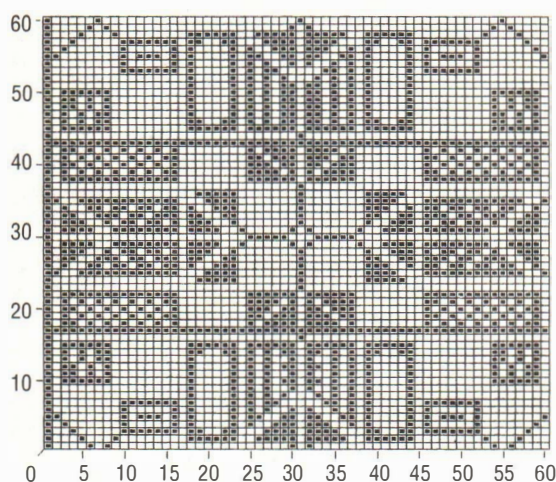




PATCHWORK SAMPLER

Pattern A 60 stitches and 60 rows

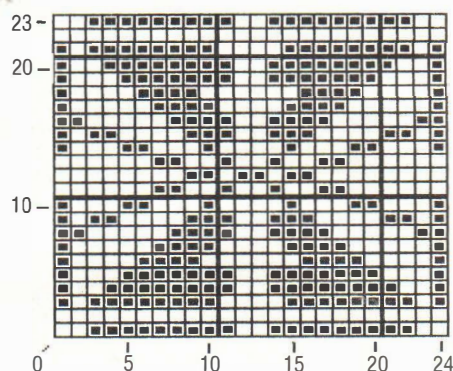
As shown, this design is suitable for electronic machines. However, a little adaptation can find 24, 30 and 40 stitch repeats within the pattern, by using either the central or part of the edge motifs. We used three ends of Janeiro (shade Sienna) with a black wool, for a contrast in texture as well as colour.



FOUR PATCH SQUARES

Pattern B 24 stitches and 23 rows

Suitable for punchcard machines, but three further stitches could easily be added to each edge, or the central motif enlarged for a 30 stitch design (which could then be used on a 30 or 60 stitch repeating system). Once again, a contrast of textures was used in colours Sienna and Privet for dramatic interest.

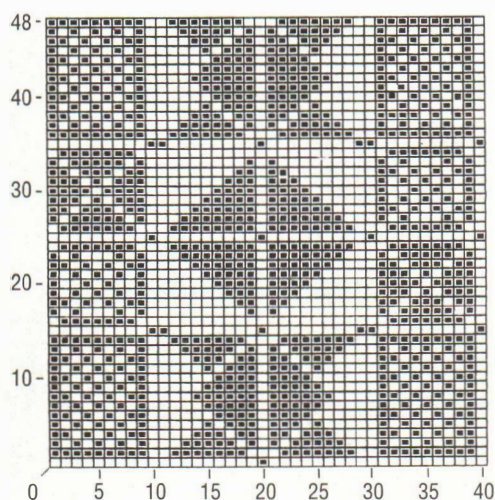


NINE PATCH SQUARE

Pattern C 40 stitches and 48 rows

Suitable for Passap/Pfaff Duo or electronic systems, or any electronic machine. We worked the large swatch in double Jacquard with a 1/1 (BX with alternating pushers) backing. In this way the long horizontal floats from the borders of the pattern weren't a problem. Buttonholing in contrast around some sections of the design after it had been knitted gives a new look and emphasis to the pattern.

Pattern C1 Was also worked in double Jacquard, this time with a tuck backing (1/1 buttons plus tuck set on ribber, or AX and alternating pushers for Duo machines). This reduced the depth of the design and gives some indication of how effectively it could work as a border.



LINKED DIAMONDS

Pattern D 24 stitches and 30 rows

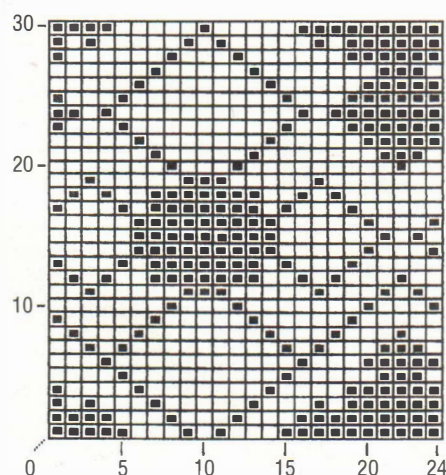
Suitable for 24 stitch repeating systems — or, as it is a purely geometric design, it could be turned around and used as a 30 stitch repeat!

The main sample was worked in Damson and Violet as Fair Isle — there is the occasional long float, but this could be dealt with by hooking up during the knitting (see 'Step by Step').

Pattern D1 Was worked as a garter stitch design. The large blocks of solid pattern outlined by fine lines, giving an interesting dimension.

Suitable Adaptations:

1. Experiment with colour changes, using another colour as contrast for rows 11-19 inclusive — which would emphasise the dots and smaller diamonds in a totally different fashion.
2. Try it as a full needle tuck rib. The solid areas will become quite busy, with the outlined areas looking quite discreet.



FLOWER BASKETS

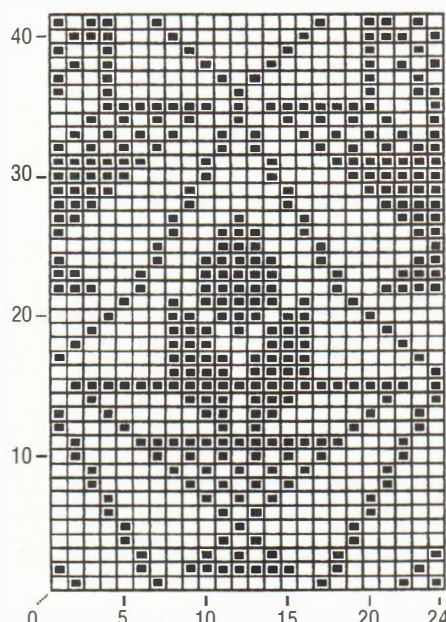
Pattern E 24 stitches and 41 rows

Suitable for 24 stitch repeating systems, but can be adapted for others.

There are a variety of patchwork basket designs — all with their own special names. However, I think this represents one style rather well and certainly translates beautifully into a small series of designs. We added an outline frame to the basket to reduce the floats, thus making it suitable for an all-over Fair Isle pattern in Violet and Black.

Suitable Adaptations:

1. For a 20 stitch repeat (which could be used twice for a 40 stitch Deco card or three times across a 60 stitch repeat system), delete stitches 5 and 6 and 19 and 20. Rework the outline diamond to suit the new basket sizes.
2. If working in double Jacquard the diamond outline could be omitted so that an alternating basket design results.



BASKET BORDER

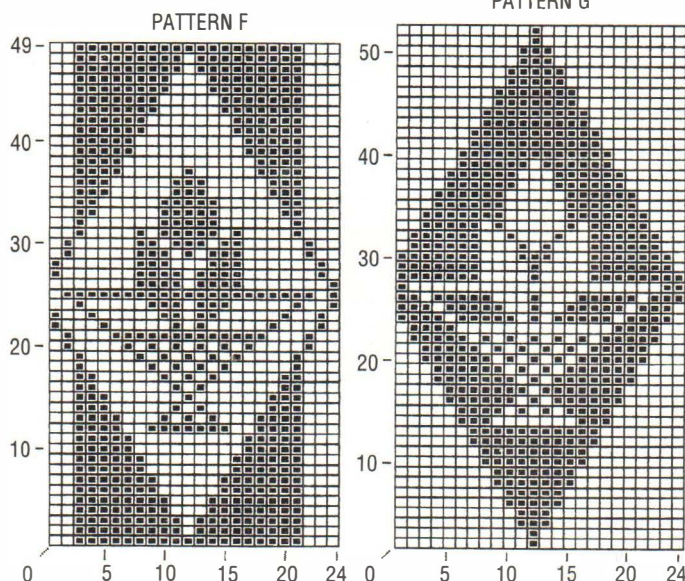
Pattern F 24 stitches and 49 rows

Suitable for 24 stitch repeating systems, but can be adapted for others.

This border was designed with the use of chenille in mind. Strong vertical lines in Fair Isle can often create vertical splits between colours. However, when one of the yarns is textured, such as chenille, poodle or mohair, the texture tends to fill in any such gap. We worked using three ends of Oyster (shiny) Janeiro against Gold chenille.

Suitable Adaptations:

1. For a 20 stitch repeat, delete two stitches at right edge plus 3rd and 21st stitch (all from punchcard diagram).
2. For an all-over Fair Isle design, work a counterchange as a second basket — i.e. repeat the design, but commence it shifted 12 stitches to the right. Double Jacquard would be an ideal knitting technique for the all-over pattern, as it will create some long floats in single bed work (bearable as a border, but irritating all over).



SINGLE BASKET

Pattern G 24 stitches and 52 rows (see above)

Suitable for 24, 30, 40 and 60 stitch repeating systems.

Although designed especially as a single motif (24 stitch machines need to hand select, or include in the motif selection one extra needle at left for three rows, so the side diamond points match); it could also form a dramatic border, in a similar vein to pattern F. This time the diamond has been marked negatively, so that the basket is set into the chenille.

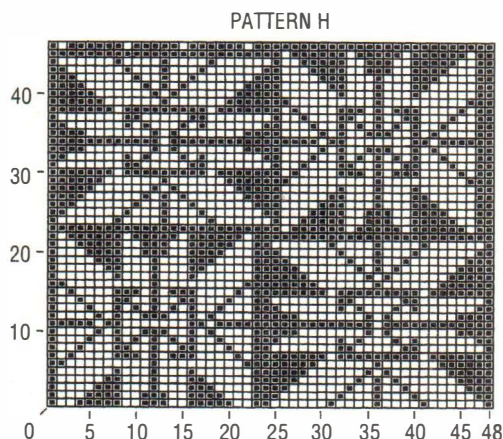
Twisting Star

Pattern H 48 stitches and 46 rows

Suitable for electronic machines, spaces could be adapted at centre and edges of stars for a 60 stitch repeat. There is also a means of working a 24 stitch version, given under adaptations. We worked in Fair Isle using Privet (green) wool and Gold chenille.

Suitable Adaptations:

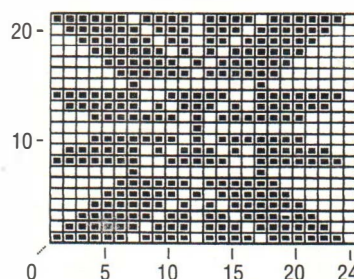
1. For a 24 stitch all-over fabric, punch the first 24 stitches only. Work a strip 26 stitches wide; then a second strip — but commencing the pattern on the upper star. Continue in this manner until you have sufficient strips for a garment or panel width.
2. Working as 1. Change the colour of each consecutive star for a final patchwork look.



Pattern H1 24 stitches and 21 rows

This is a single motif version of H, suitable for 24 stitch and any larger repeating system. (An adaptation to an all-over design can be seen in Pattern Q — the result is quite surprising).

PATTERN H1



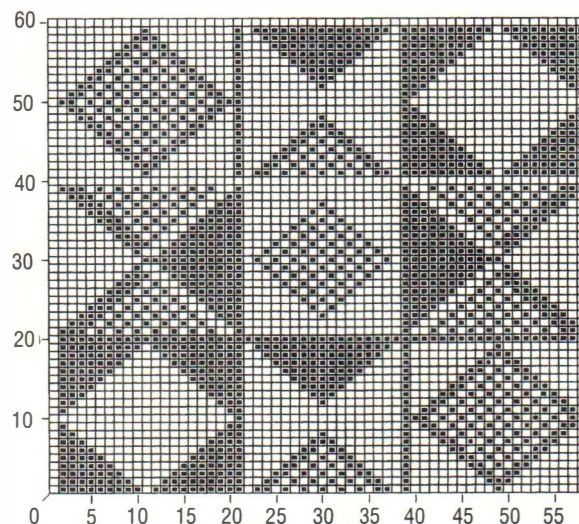
NINE PATCH DIAMONDS

Pattern I 58 stitches and 60 rows

Suitable for electronic machines. 60 stitch repeating systems could use the design sideways!

This gives something of the feel of a patchwork design. The bird's-eye plus solid/open areas suggest different fabrics. With the large open areas, this design is most suited to double Jacquard, rather than Fair Isle. We worked with a 1/1 backing in Privet and Wine.

Pattern I1 The mixture of well spaced textures also resulted in an interesting garter stitch fabric, which was further emphasised with a little top stitching in black.

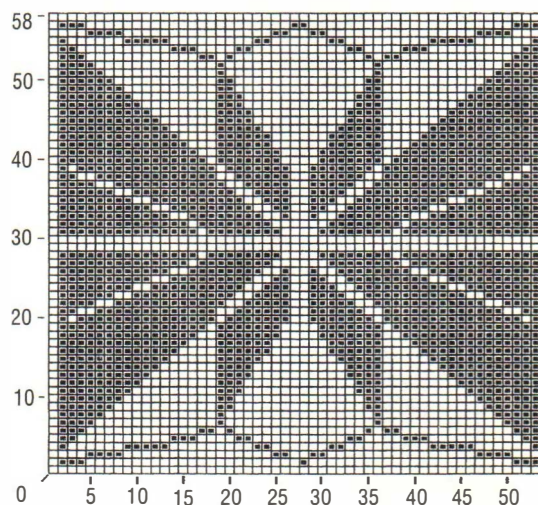


BUTTERFLY PATCH

Pattern J 54 stitches and 58 rows

Suitable for electronic machines.

This design seemed naturally to form a wonderfully striking border. We worked in double Jacquard to avoid horrendous floats!



SAW TOOTH

Pattern K 24 stitches and 24 rows

Suitable for 24 stitch repeat punchcard machines.

That rarity, a truly square pattern, which could be used in either direction. The repeating Fair Isle highlights other emphasis on the design lines.

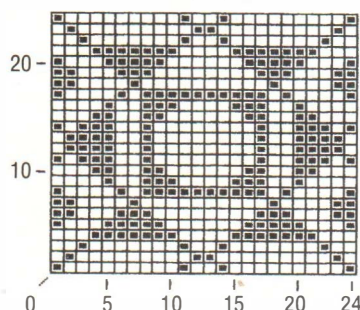
Pattern K1 12 stitches and 24 rows

An accident whilst knitting on the electronic machine produced this offshoot. As you can see it is a half width version of K and yet has a different and interesting geometric form of its own.

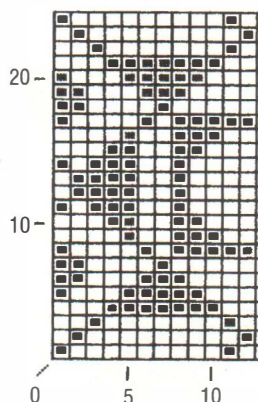
Suitable Adaptations:

1. Repeat five times across for a 60 stitch repeat.
2. Add three stitches at right (continuing the diamond, which will end blunt pointed), adding to the half square motif. From this, now 15 stitch repeat, it can be used on a 30 or 60 stitch system.
3. It would make a good border design if pattern commenced knitting on row 4, repeated all the way through once and then ended on row 20. This would give the effect of diamonds outlined by squared off shapes (isolate the repeat from the swatch with oddments of paper to see the effect).

PATTERN K



PATTERN K1

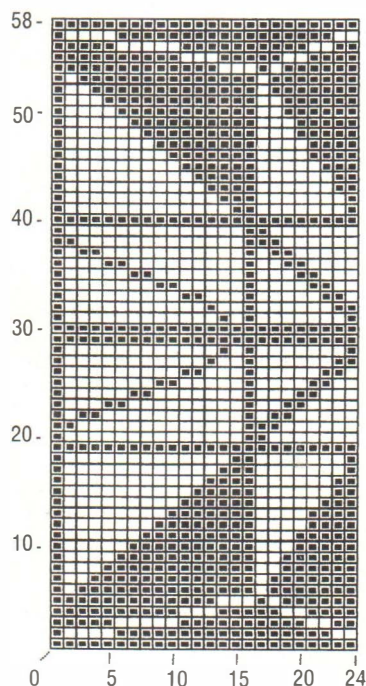


HALF WAVE

Pattern L 24 stitches and 58 rows

An adaptation of the border design from pattern J, for a bold border which can be worked on punchcard machines. We worked in Fair Isle, although the floats need a little management (see 'Step by Step' for suggestions). This would look wonderfully dramatic in boldly contrasting colours, where the rest of the garment continued in a smaller, diminutive Fair Isle or even a lightly textured fabric.

Pattern L1 The bold contrast in texture makes it ideal to knit on the garter carriage, where it can be used as a border or an all-over design. It would also be interesting to add a second repeat, reversing the design (turn the punchcard over so the diagonals face in the other direction). You would need a large 'canvas' to show it off well, such as a tunic or man's sweater.



FOUR PATCH TRIANGLE

Pattern M 24 stitches and 22 rows

Suitable for 24 stitch repeat systems, but the design principle could readily be applied to form a 20 or 30 stitch repeat.

We used this fairly simple pattern to illustrate some of the potential from most of this month's designs. The basic design was worked in Fair Isle in Black and Violet.

Pattern M1 This time a change of contrasts gave a different look to the design, dividing the pattern up into smaller units. Working in Fair Isle, using Black in Feeder 1/A throughout, we changed colours in Feeder 2/B thus:

Privet, K1 row

*Janeiro Sienna, K8 rows

Privet, K3 rows

Janeiro Oyster, K8 rows

Privet, K3 rows*

Repeat from * to * throughout.

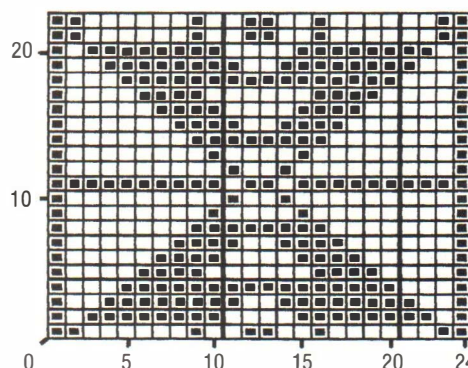
Pattern M2 For one textured look, we worked it as a garter stitch design.

Suitable Adaptations:

1. Changing colours at different intervals will highlight newly shaped areas. Using one colour as background throughout, try changing contrast thus:

A, K2 rows; B, K6 rows; C, K5 rows; B, K6 rows; A, K5 rows. Repeat the last 22 rows throughout.

2. Work in full needle rib with main carriage set to tuck. This could also give rise to another variation — try adding a counterchange pattern, omitting first one and last two rows of motif on both the original and counterchange repeat. This should give quite dramatic movement lines in the fabric.

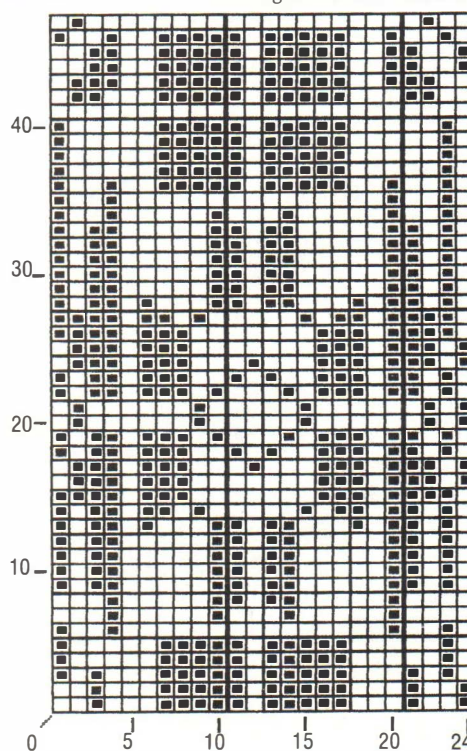


THISTLE BLOCK

Pattern N 24 stitches and 47 rows

Designed for 24 stitch punchcard machines, add further vertical lines to left and right to make a 30 stitch repeat — which would give a squarer look.

Both versions — N and N1 were worked as Fair Isle patterns. Using plain yarns in N, the design is clearly defined, whilst using chenille and wool in N1 changes the tension and makes the design look rather different.



MINIATURE PATCHES

Pattern O 24 stitches and 24 rows

Suitable for 24 stitch repeating systems, but the little patch idea can be adapted for any repeat you like!

This design can be used in discreet colours for adult and men's wear, or brighter colours for children's sweaters — one way of using up lots of oddments of bright colours perhaps.

The main version looks quite sophisticated in a Black wool and Lacquer Red chenille combination.

Pattern O1 This version is shown with changes of colour and texture. Three ends of Janeiro in Oyster were used in Feeder 1/A throughout and colours changed in Feeder 2/B thus:

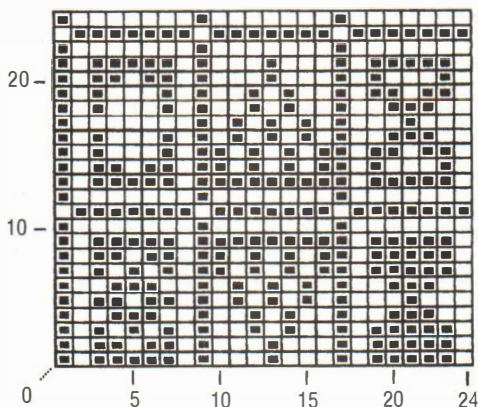
Using Lilac, K9 rows

Using Wine, K3 rows

Using Damson, K9 rows

Using Wine, K3 rows. Repeat these

24 rows throughout — or change colours at every nine row interval.



CLAM SHELLS

Pattern P 24 stitches and 32 rows

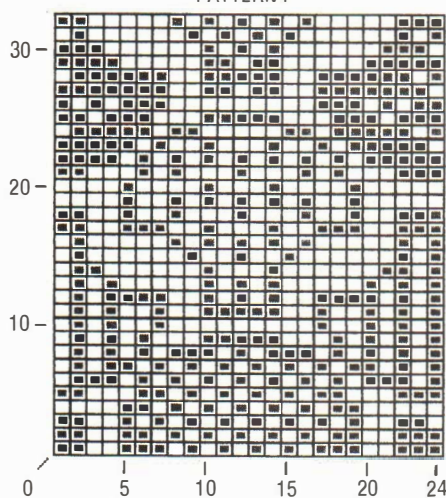
Suitable for 24 stitch repeating systems, but if the shells were made just a little wider, or the spaces between them extended, it could be adapted for 30 or even 40 stitch repeats.

The design filled the shells with different patterns, to suggest the variety of small print cotton fabrics commonly used for this shape. We worked in a dramatic combination of Violet and Black — but try Coffee and Cream for subtle sophistication, or Black and White for dramatic effect.

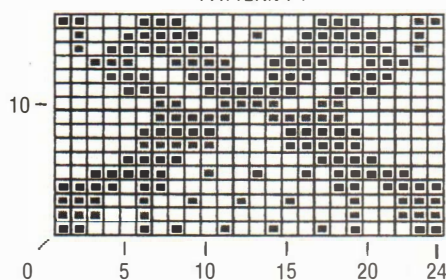
Pattern P1 24 stitches and 16 rows

A shortened version of P gives a new look to the pattern. The shells look inset when worked in Fair Isle using a combination of plain wool and chenille.

PATTERN P



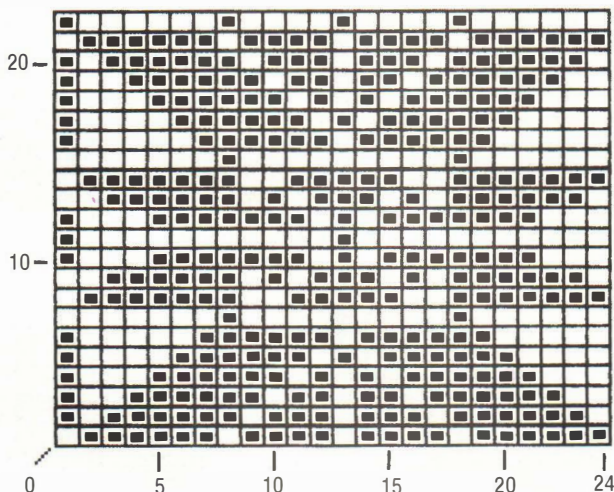
PATTERN P1



SURPRISE STAR

Pattern Q 24 stitches and 22 rows

This is an all-over adaptation of pattern H1, but it doesn't turn out quite like you would expect from the 'H' version. As well as the all-over Fair Isle version shown try changing colours throughout the design. Depending on your colour selection, you will highlight new shapes within the pattern whilst minimising others.



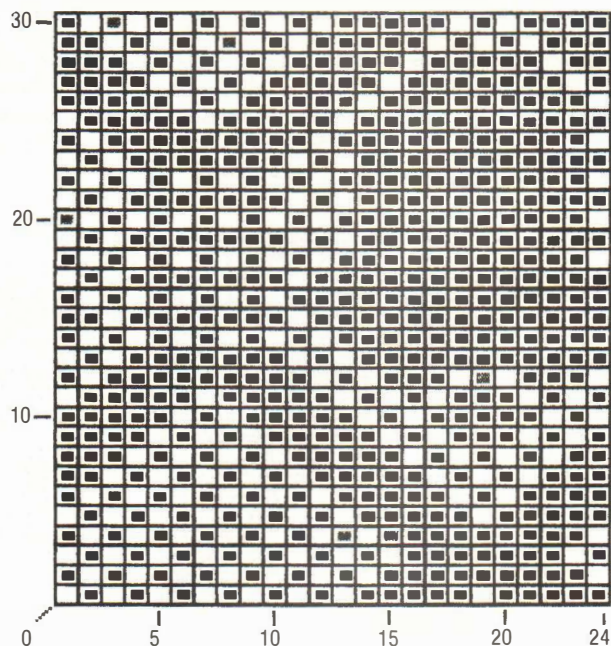
TEXTURED HEXAGONS

Pattern R 24 stitches and 30 rows

Suitable for 24 stitch repeats, but enlargement of the sides of the hexagons could form a 30 stitch repeat.

Worked in tuck stitch the strong hexagonal shapes show clearly and make a rather unusual textured fabric.

Pattern R1 In a shiny yarn, the same pattern worked in garter stitch looks rather like an elaborately beaten metal. Three ends of Janeiro were used — working garter stitch with multi-stranded yarns is quite easy, provided that the yarns flow freely.



YARNS

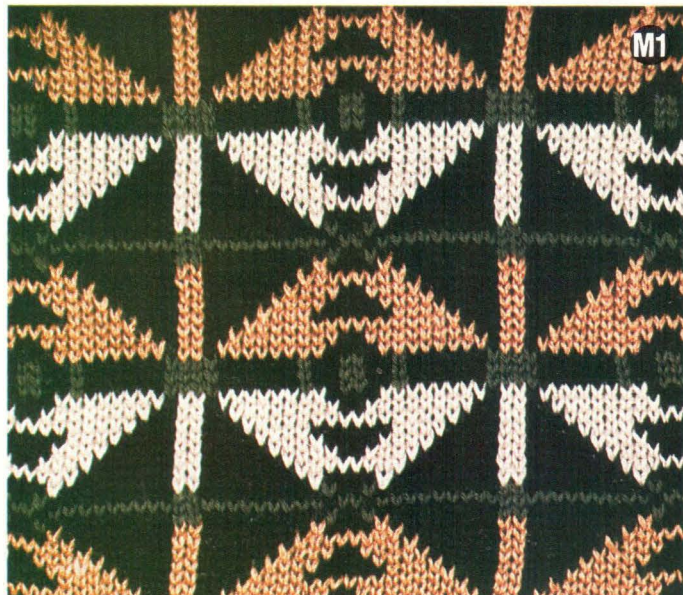
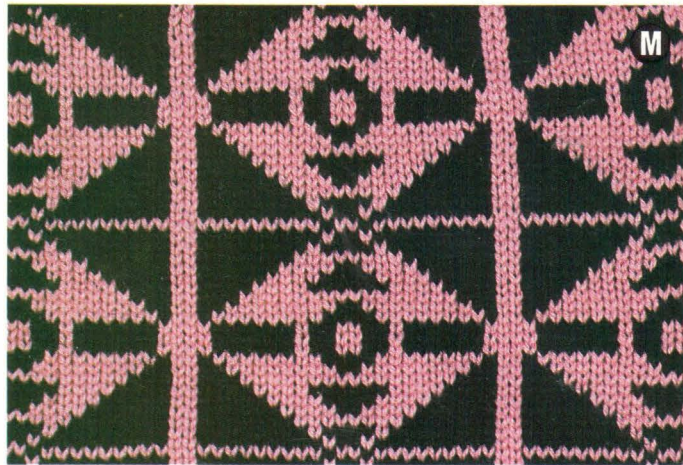
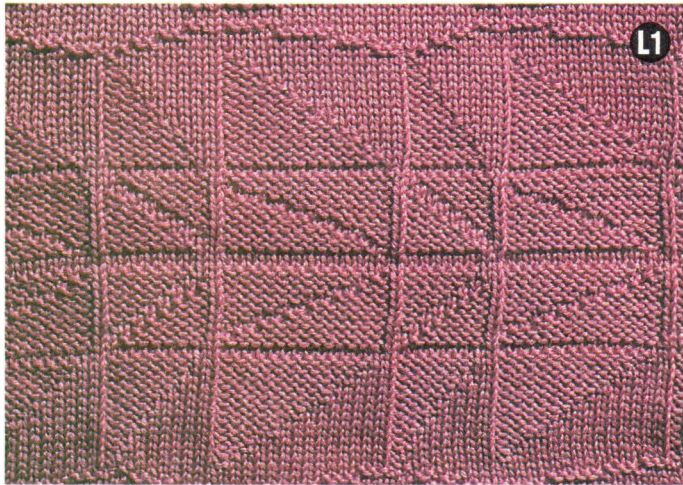
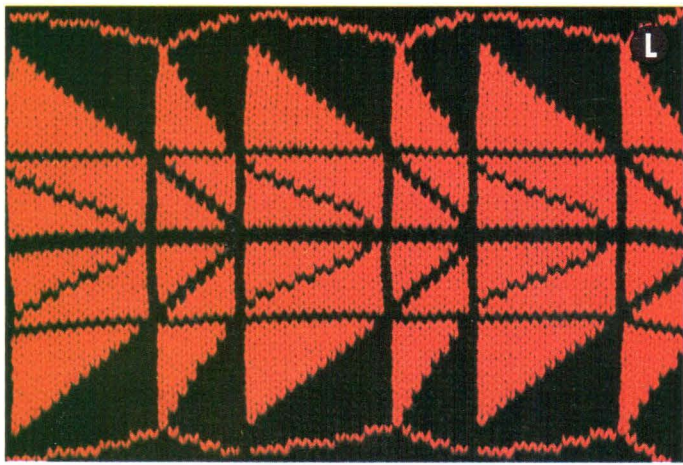
We used the following selection for our samples:

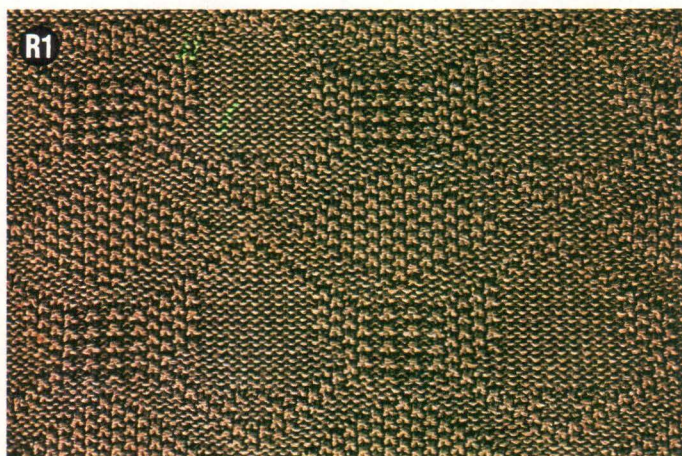
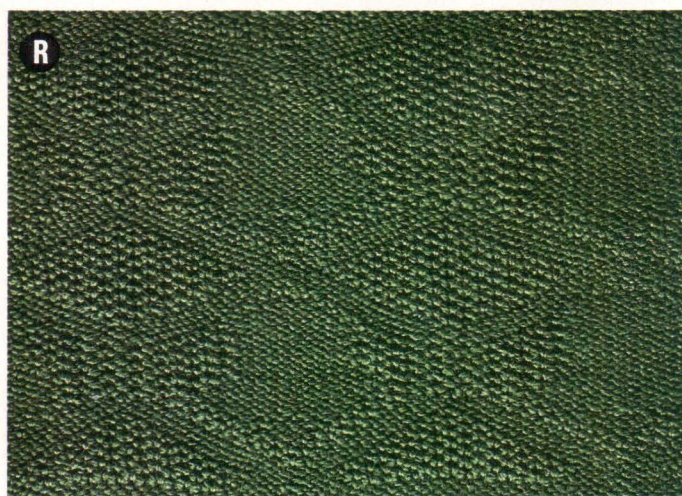
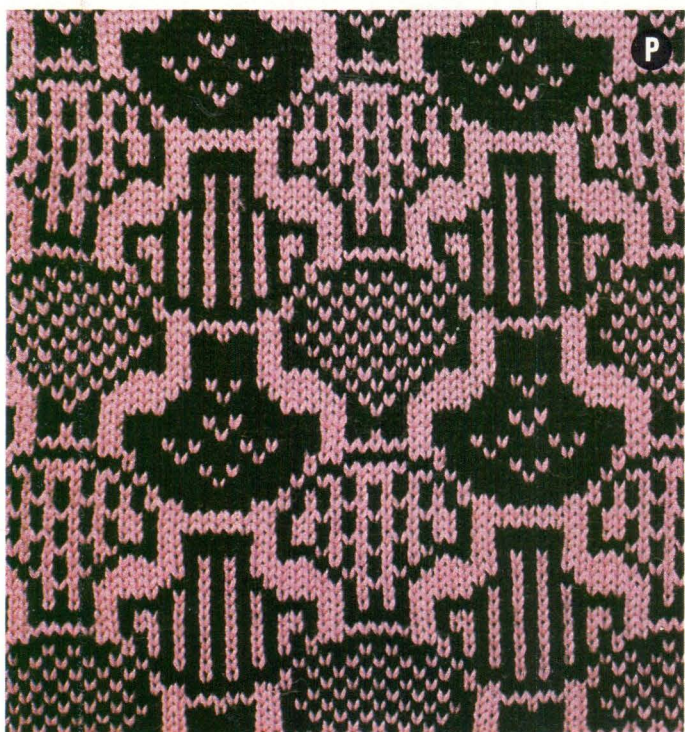
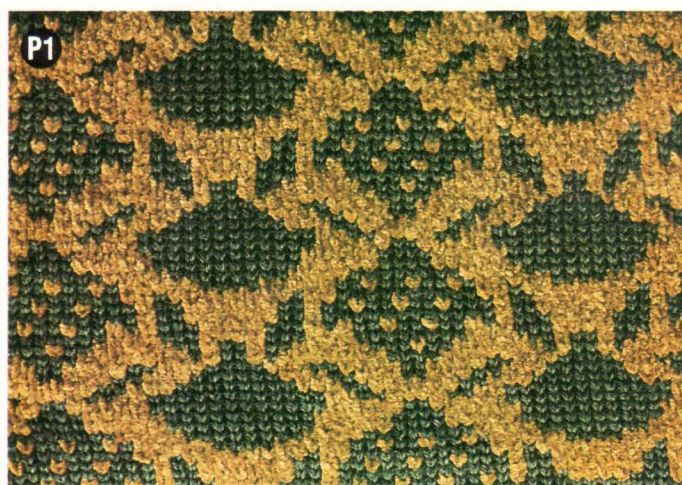
From Yeoman Yarns — Janeiro in Shades Oyster and Sienna; Sabrina 4 ply in Black and Damson; Sport in Violet, Wine and Privet.

Yeoman Yarns, 36 Churchill Way, Fleckney, Leics LE8 0UD

From Brier Hey — 4 ply Chenille in Lacquer and Gold.

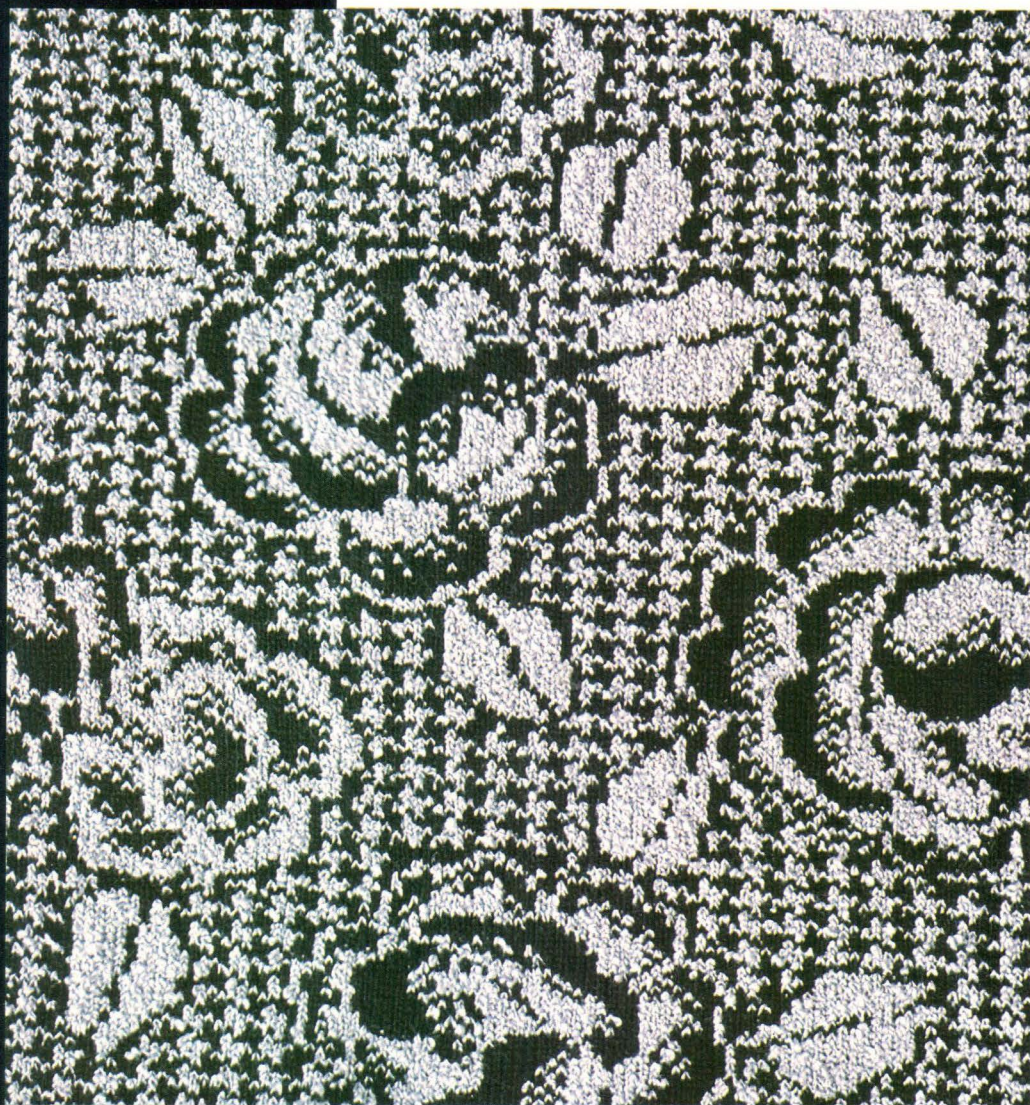
Brier Hey, Mytholmroyd, Hebden Bridge, W. Yorks HX7 5PF





Maggie Dyke
introduces the
workings and
potential of the
PE 1 Controller

SIMPLY SILVER



The pattern repeat on this sample is an incredible 96 stitches wide by 172 rows long. Silver's PE 1 takes patterns like this in its stride and thinks nothing of it. The pattern comes from *New Electronic Pattern Book Vol 1*



Silver's PE 1 Design Controller — the amazing little box of tricks which is capable of producing the most incredible stitch patterns

When I was first introduced to the Silver PE 1 and shown what it could do, my reaction was "blimey, this is a jolly clever piece of equipment — I'd better treat it with respect".

THE MISSING LINK

For quite some time, the technique I adopted towards it was as follows: I'd decide what I wanted it to do, press a few buttons, and start knitting with my fingers crossed, which was quite an achievement in itself! I assumed the PE 1 had some sort of telepathic link to my brain, and could translate the jumble of mental and physical instructions I was giving it into a fabulous piece of knitting. Unfortunately, things didn't quite work out like that. When they didn't, I went through my usual routine of swearing and glaring at it, but curiously, that didn't seem to help!

REVELATION

One night I was lying in bed fuming, after another unhappy attempt to produce the world's greatest piece of knitwear, when I had one of those life-changing experiences — a bit like Saul on the road to Damascus. I suddenly realised that the PE 1 wasn't a multi-headed monster I should be afraid of. It was more like a very obedient, but not very intuitive child which was more than capable of carrying out whatever instructions I gave it, as long as the instructions were clear and correct. If I gave it the wrong instructions, it wasn't capable of thinking "silly old bat, what she really meant to do was...". All it could do was exactly what I told it, until it reached a point where it didn't know how to proceed. At that point, it would sit up straight at its desk, with its arms folded, just like I used to do immediately before going home time at school.

MAKING FRIENDS

Having reached this point, we (the PE 1 and I) decided that perhaps I ought to have a quick glance at the instruction book, in accordance with my motto, which goes "if all else fails, read the instruction book." This turned out to be a very good idea. It was the beginning of a very beautiful relationship, and here's what I discovered:

The PE 1 Design Controller is like the icing on the cake of the Silver Reed Modular Electronic System. It works with all the needle beds, in conjunction with the EC 1 Pattern Controller — the SK 830 fine gauge, the SK 840 standard gauge, the SK 860 double knitting gauge, and the SK 890 chunky gauge. The EC 1 will knit non-repeating patterns up to 60 stitches wide and 150 rows long. The various pattern buttons will alter the basic patterns in the following ways: reverse the colours, reverse the pattern direction, double the length and the width — either separately or both at the same time, make mirror and chevron repeats, automatically convert single bed Fair Isle patterns to double Jacquard without drawing out all those negative and positive rows like you have to for a punchcard machine, and make vertical mirror repeat patterns. These buttons can be used singly, or in seemingly endless combinations.

THE PLUS OF THE PE 1

By adding the PE 1 to the Modular system, all the same features are available, plus one very important feature. Instead of being restricted to a pattern 60 stitches wide by 150 rows long, you can make a non-repeating patterning any size up to a total of 200,000 stitches. That's the equivalent of twenty design cards all combined to make one huge, non-repeating pattern!

The width of the non-repeating pattern you can make depends on the size of the needle bed you are working with — the SK 830 fine gauge will knit patterns up to 220 stitches wide by 833 rows long, the SK 840 standard gauge gives 200 stitches by 1,000 rows, the SK 860 DK gauge gives 150 stitches

by 1,333 rows, and the SK 890 chunky gauge gives 110 stitches by 1,818 rows. Those are the largest sizes of non-repeating pattern each needle bed will knit. You can knit any pattern size up to those maximum sizes, and if the width is less, you can knit even more rows, as long as the total when you multiply the stitches by the rows does not exceed 200,000.

CHOOSE YOUR PENCIL

There are a few points to bear in mind when you are making your own design cards. I always use the Electronic Design Pencils, which come in two grades or thicknesses. The one star pencil is quite hard, and is best for fine, detailed work, where you need to fill in each rectangle carefully. The three star pencil is softer and will cover a larger area more quickly. It is also good for occasions when stitch for

stitch accuracy isn't so important. Very often, I draw round the edges of a pattern area with the one star pencil, then use the three star pencil for filling in.

OF SURFACES AND SCANNING

The surface that the card is resting on can be quite important. I usually work on a desk or table top, with about ten sheets of paper between the blank design card and the wood. If you work directly on to wood, or any other textured surface, you can damage or dent the card. The scanner in the EC 1 reads matt and shiny rectangles — matt being the background, and shiny being the pattern. If the card is dented, the shiny surface can be turned away from the scanner, and is not picked up correctly as a pattern stitch. This also explains why it is important not to have strong sunlight shining directly into the EC 1 — the scanner tries to knit in the sunshine, which is a lovely idea, but not very helpful in the middle of a dogtooth check pattern!

Always try to use an even surface when drawing your patterns. To check that the pattern is correctly filled in, hold it up, and turn it slowly from side to side to make sure that all the rectangles that you want to knit are shiny. This also explains the reason for trying not to get oil on the card. The scanner reads the oil as shiny, and like the sunshine, will try to incorporate it into the pattern.

REMOVING PATTERNS AND RECTANGLES

To remove the pattern from the card, I use either a plastic rubber, or a Rotring B20 rubber, both of which you can buy from stationers. I also keep a type-writer rubber handy, although these are getting more difficult to find in these

days of word processors. These are very useful if you make a mistake, as you can remove one or two stitches at a time, without wrecking a large area of pattern.

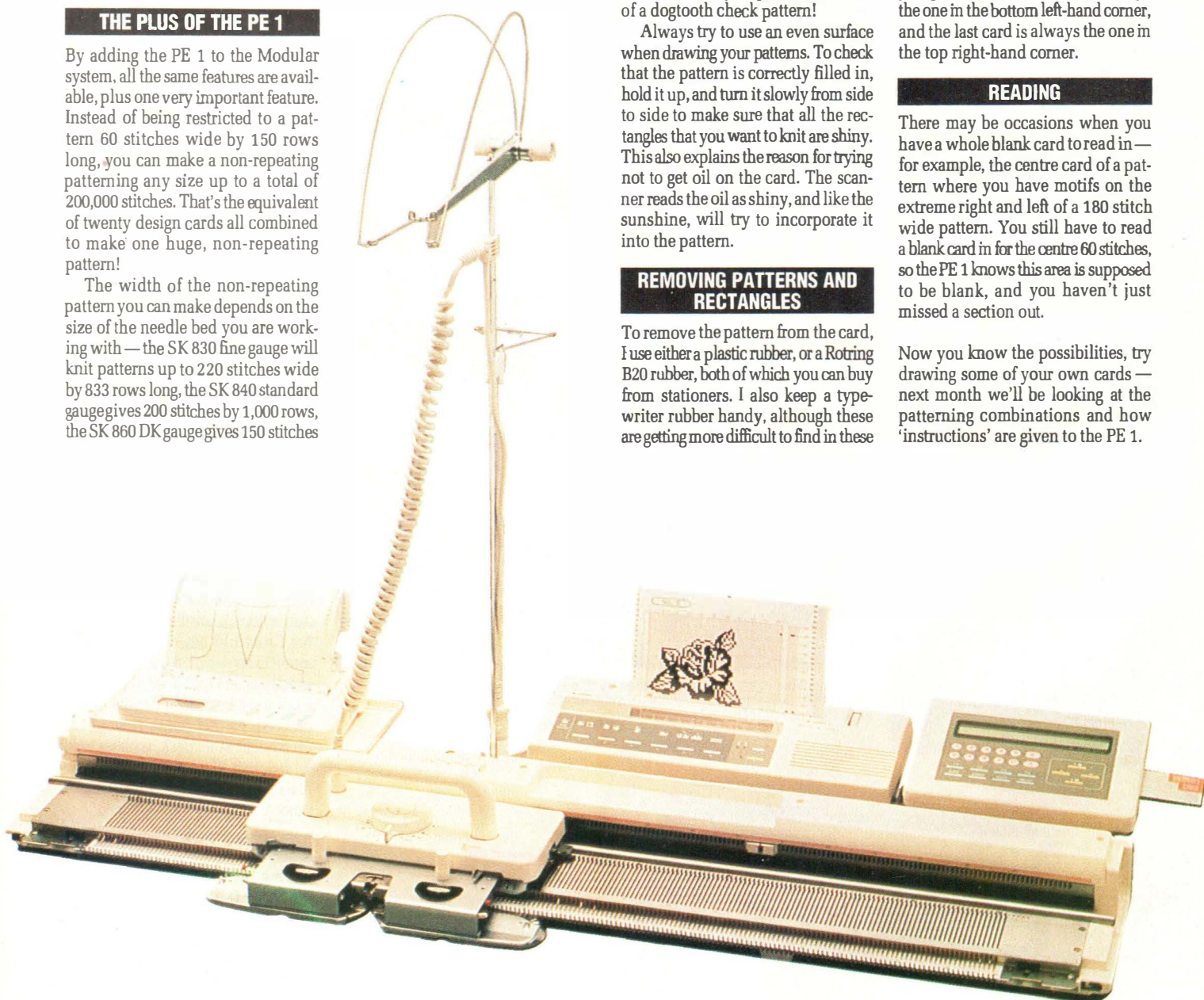
LARGE DESIGNS

When you make a pattern larger than one design card, it is important that the cards are read into the PE 1 in the correct sequence. You may find it helpful to lay the cards out on the floor, in the correct order, so that you can see the whole pattern. To read the pattern into the PE 1, you must always start with the card at the bottom left-hand corner. The next card to read is the one directly above it. Number this 'two'. If there is another card above number two, number that 'three', and so on until you reach the top of the pattern. The next card in the sequence is the card immediately to the right of card 1. Continue going through the cards, numbering them as you go. Remember, card 1 is always the one in the bottom left-hand corner, and the last card is always the one in the top right-hand corner.

READING

There may be occasions when you have a whole blank card to read in — for example, the centre card of a pattern where you have motifs on the extreme right and left of a 180 stitch wide pattern. You still have to read a blank card in for the centre 60 stitches, so the PE 1 knows this area is supposed to be blank, and you haven't just missed a section out.

Now you know the possibilities, try drawing some of your own cards — next month we'll be looking at the patterning combinations and how 'instructions' are given to the PE 1.



Silver's SK840 standard gauge electronic machine with the EC 1 Pattern Controller and the PE 1 Design Controller. Also shown is the KR11 Electronic Knit Contour. All three can be used with any gauge needle bed in the Silver Reed Modular Electronic System.

In the next few months we are going to take the time to look at necklines and collars and neckbands to fit them. Over the years there are those we use time and time again; perhaps you will find one or two new favourites here.

CONSIDERATIONS

Neckbands and collars can happen almost by default, like the crew neckband which is a neat solution to finishing off a neck which up to then has not been given a great deal of thought. On a strikingly patterned and coloured sweater nothing more may be needed for there is plenty of interest without drawing attention to the neck, indeed another bold feature would only detract from the main statement. But, a simple garment can be moved into the designer class when a well-chosen neckline is featured. It need not be difficult to knit or to assemble and from a commercial aspect can be a very useful addition to the range of garments offered.

FLATTERING DRAMA

A dress which has been very successful for me is a variation on a simple sweater shape. The slightly cocoon-shaped body skims over most unwanted bulges, draws attention away from them to the neck and face and is very comfortable to wear. Worn without a belt the unbroken line gives a lot of scope to use a dramatic collar in an extra deep 'V' neck. The deep armhole is often more flattering to a fuller figure than a dropped shoulder might be; if shoulder pads are worn they then sit smartly at the sleeve line.

DRESS NOTES

Use the pattern in diagram form or adapt your own favourite sweater to a similar shape. The sizes are an easy fitting 10-12[12-14 and 14-16]. Knit the sleeve up from waste yarn, knit the cuff in shadow rib, transfer all stitches to main bed and hang the first row of sleeve, doubling up on stitches to fit the cuff.

1. The hem needs to hold its shape without being pulled in, so use a shadow rib to replace the usual ribbed welt.
2. For the cocoon shape on each body piece remove from 2 to 3 cm from each side at hem, then work a gradual increase at each side until the full width is reached at seat level (this will vary according to the overall length).
3. The armhole is deep and comfortable, about 25cm.
4. The front neck depths are 32.5cm for blunt 'V', 31cm for pointed 'V', 23.5cm for high 'V' and 9cm for high round neck.
5. Shadow rib (hem and cuff): Cast on in full needle rib at T0/0, K1 round circular, reset RB only to T3 (giving T0/3), MB carriage set to slip/part/empty. K2 rows on RB. T0/0 rib one full row full needle rib to close

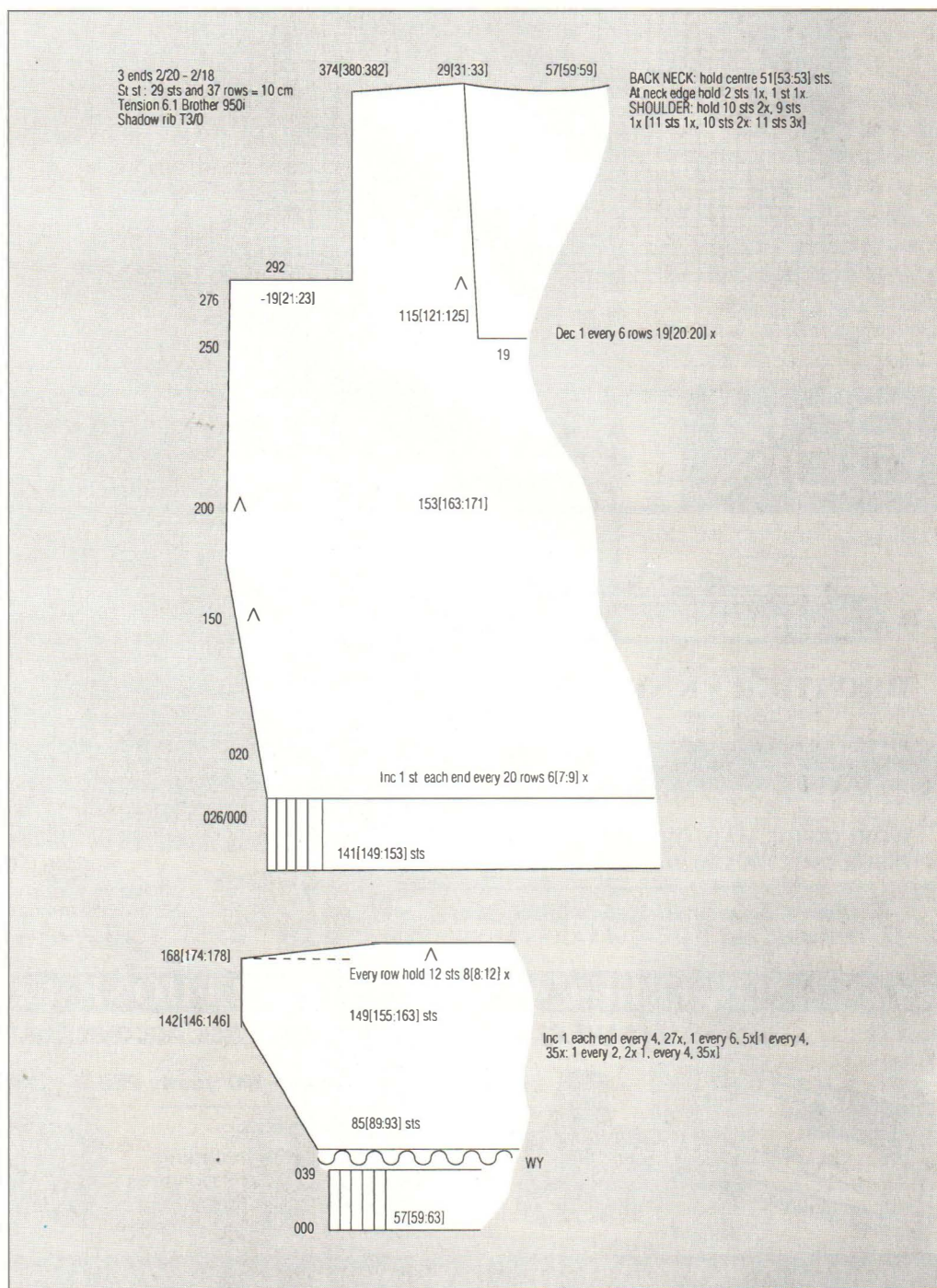
MASTER CLASS

To start a new series on necklines and collars, Betty Abbott also presents a flattering dress design to show off a variety of shapes and finishes

hem. Transfer every alternate stitch from RB to MB. Knit remainder of hem at an appropriate tension which will sit well in combination with the main fabric. MT minus 2 to 3 whole numbers on MB, RB at T0 (e.g. if MT is 6, hem tension is likely to be between 4/0 and 3/0). With transfer carriage, K last row at transfer tension (try 4/3), without, transfer manually.

'V' NECK SHAPES

'V' necks are one of the most becoming but so often are poorly designed and do not sit well because the point of the 'V' is pulled up out of shape when the band is inserted. Even with a straight neckband crossed over instead of being mitred at the point the problem can still occur. The reason is that the point is too narrow in its shaping so that there is insufficient space for the usual one stitch every alternate row mitre to fit properly.



CORRECTIONS

To correct this, calculate the shaping in more than one section. It is actually a curve rather than a straight line drawn from the point of 'V' to shoulder. Over the first 10 — 12 rows of point, on each side decrease one stitch every alternate row 5 — 6 times. For the rest of the neck shaping divide the number of stitches to be decreased into the remaining number of rows. To increase the curve work this in two sections as shown in Diagram 1. Looking at the diagram it is easy to see

how the neck on the left will sit in a perfect 'V' whereas once a band is inserted in the neck on the right the point will be pulled up as the band forces the opening to widen.

THE SOFT COLLAR

By now I am sure you know that I enjoy using industrial yarn. One of the reasons is the versatility it offers in being able to choose the weight of yarn appropriate to the fabric without the problem of matching dye lots. Take advantage of this when knitting

the 'Soft Collar' to fit the deep blunt 'V' neck.

Tuck stitch: *Stitchworld* 272, 10 stitch x 20 row repeat or the punchcard adaptation 12 stitch x 24 rows repeat given here (see Diagram 2). *Stitchworld* 223 and 233 are also suitable. Set carriage to tuck in both directions. Knitted in one end of R8/2 pure wool worsted (approx 2/18) at T3••, 50 rows = 10cm. The width is not critical.

Because the fabric is worn upside down, begin collar at centre back. Using WY, cast on and K several rows

over 131 Ns. Insert punchcard and lock/program patt on first row. Using MC, K1 row to select/memorise patt. RC000. *Set tuck buttons and K to RC 150. Dec 1 st at each end of this and every foll 20th row 6 times in all. RC 270. Shape front by holding 5 Ns each row 22 times. T8, K across all sts, latch off*. Rehang open sts from first row of MC over the same Ns, noting that you will need to create one stitch.

Stitchworld 272, Row 13 of punchcard, knit as given from * to **.

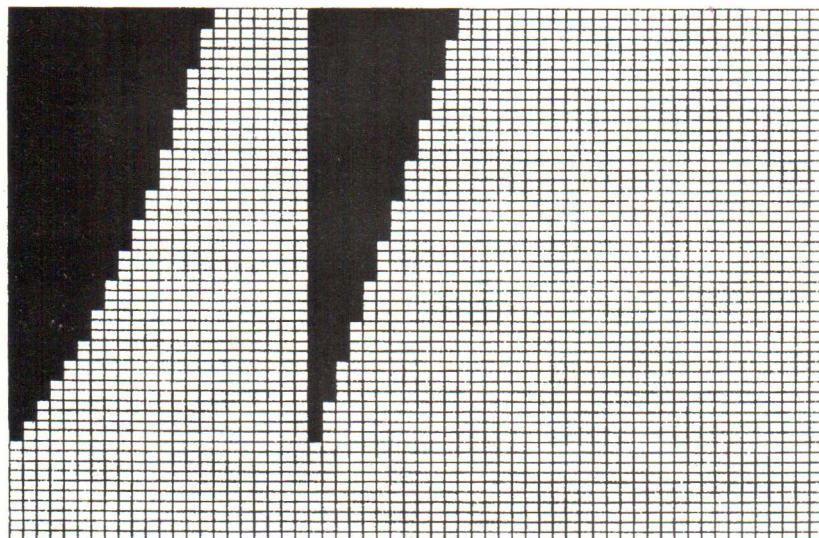
MAKING UP

Press, fold in half lengthways, seam together (see Diagram 3). Gather each end, overlap right front over left and sew selvages into neck, matching centre back of collar and dress. Make sure that the seam line is sharp to give a good line. A linker or sewing machine may be preferable to hand sewing. Wear with the collar standing up around the neck, or folded over to form a shawl collar.

SOFT RIB FINISH

A fine soft rib set into a deep 'V' neck is flattering as well as being a good foil for a smart pin or brooch. I like to shape the first point by part rowing but find it is a waste of time to reverse the shaping at the other end. You can 'over-engineer' if you wish, but it is only when the rib has been knitted and steamed that one can see how much stretch needs to be allowed. It is easier, and gives a better result, to *gather the first point and sew to the lower left

DIAGRAM 1



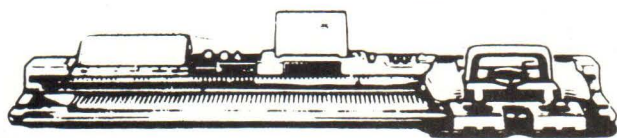
■ = Half neck shape

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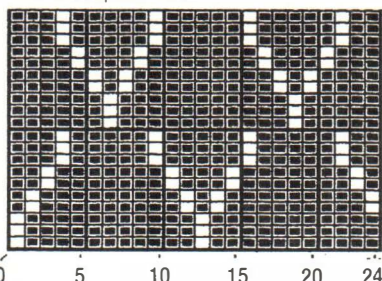
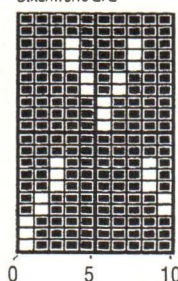


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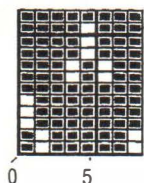
DIAGRAM 2

Stitchworld 272

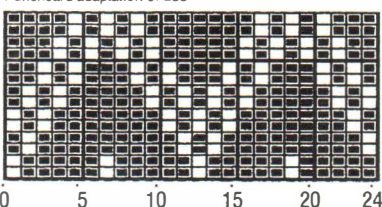
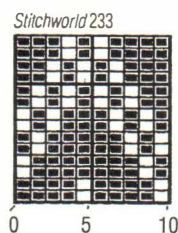
Punchcard adaptation of 272



Stitchworld 223



Punchcard adaptation of 233



Stitchworld designs reproduced courtesy of Brother

front along the first 8cm from point of 'V'. Now sew side of rib, slightly stretched, to neckline from the front point round neck to the point of 'V'. Gather and tack underside to fit. Overlock to this shape (or sew with a zig-zag stitch before cutting off surplus) before finishing inside seam. Crochet one row of firm crab stitch along neck

edge which is the *narrow purl side rib; fold this to inside when sewing each end of the collar into 'V'.

TO KNIT

Using WY on MB, K several rows over 41 sts. All Ns forward, using MC work a chain cast on and K1 row. Bring ribber into position. From left

transfer first st to RB, leave 6 on MB and continue to transfer across to a 6 x 2 rib. Set ribber to half pitch, across ribber bring into work 1 more N in each group — fill with heel of nearest MB st (arrangement now as Diagram 4). T4••/4••, CAR, set both beds to HP and with all but 5 Ns in HP rib 2 rows. On alternate rows return 4 Ns to WP 6 times; 2 Ns to WP 6 times (count on

MB and include corresponding RB Ns to suit).
RC000, K in rib for 400 rows minimum and release on WY.

ADAPTABILITY

The dress style gives lots of potential for changing the neck shape — further variations are shown in Diagram 5.

DIAGRAM 5

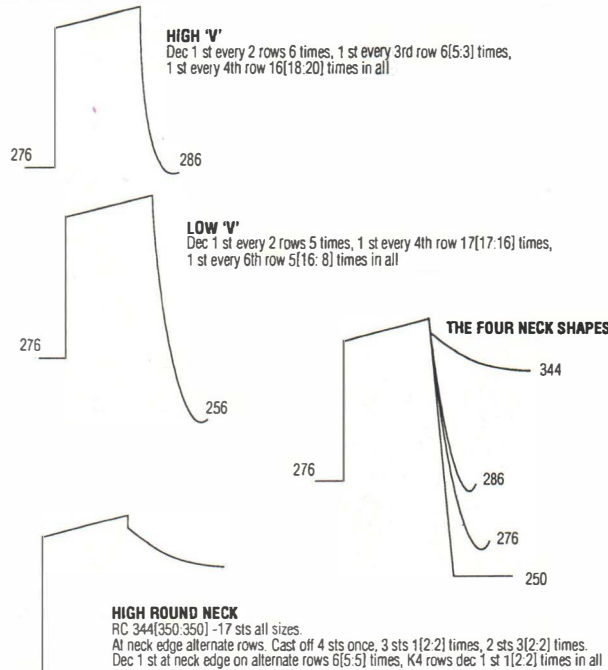


DIAGRAM 3

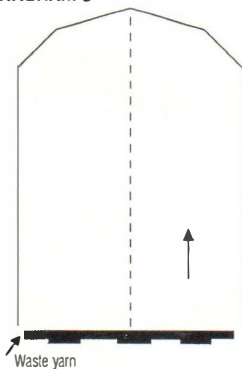
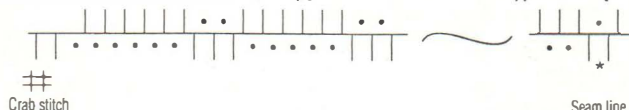


DIAGRAM 4



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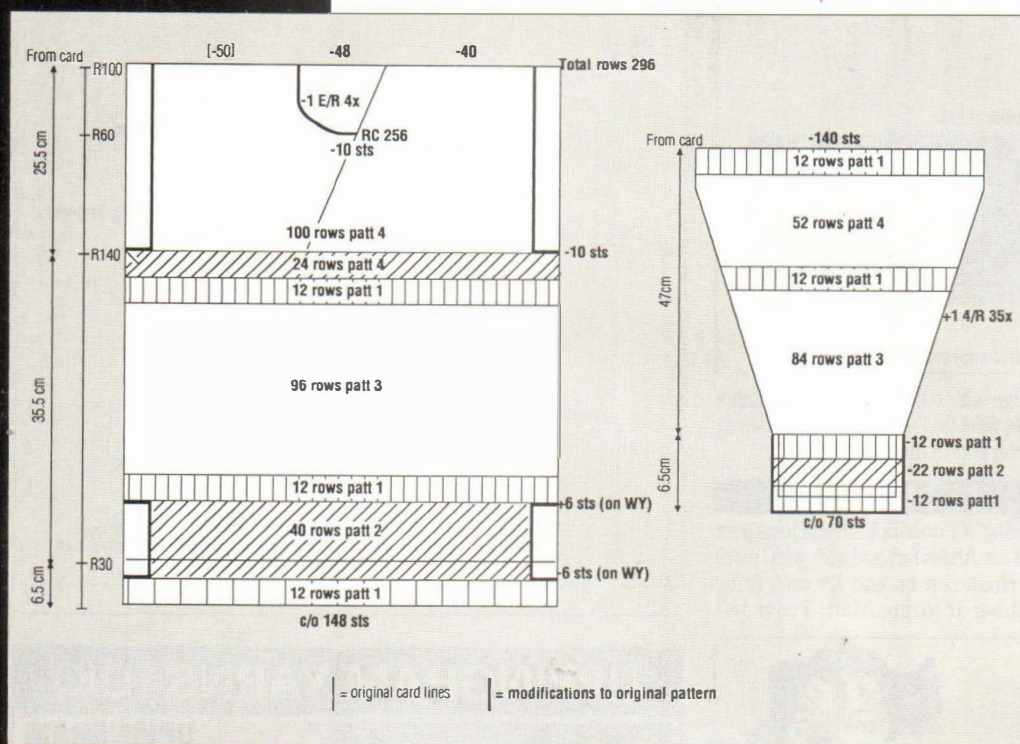
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MKT

Turn a classic drop sleeve sweater into this stylish garter stitch tunic, with a little help from the Marion Nelson cards

Adapt-a-Pattern



Provided the right style of stitch pattern is selected, many garter stitch patterns will knit to a tension commensurate to many of the selection given for the Marion Nelson cards. We selected a 4 ply design, with a required tension of 28 sts and 40 rows to 10cm (7 sts/10 rows = 1 inch). The garter stitch design provides plenty of textural interest, but is not so busy that the work has a tendency either to increase in width, or be pulled in. Fabrics which included heavily ribbed areas, large sections of double moss stitch etc. might have required slight modifications to the design in respect of recalculating either stitches or rows to meet the card measurements.

DESIGN DETAILS

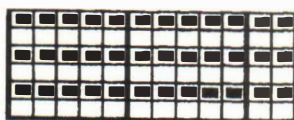
To achieve the long-line tunic design, with side vents in a garter stitch pattern, the requirement was for a simply shaped basic card. We used one from the Dropped Sleeve Sweater Set. In keeping with the ease currently fashionable, in order to loosely fit a 96cm bust, we used Card 23 — labelled 'to fit a 102cm bust/chest'. This gives a finished width of 107cm — 11cm of ease. The ribbed welt was omitted and a garter stitch trim used — so that the bottom of the garment would not cling. If you add the side seam and welt length together on the card, it gives a side seam of 42cm. We added a further 7cm in pattern to give the longer look, achieving a finished side seam of 49cm. The body vents provided additional flattering ease at the bottom of the tunic, as well as serving as a decorative edge when the buttons are attached.

Simple armhole shaping was added to the body shape. This gave the opportunity to set in a section of the sleeve pattern — in this case it was plain garter stitch. The effect of the vertical garter stitch set on to the background of pattern 4 was to provide an interesting contrast which framed the top section of pattern.

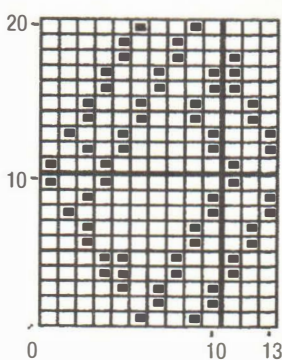
YARNS AND TENSIONS

We used 2 x 500g cones of BSK Superwash 4 ply wool in shade 119 Heather. Yarn can be obtained from BSK Ltd, Murdock Road, Manton Industrial Estate, Bedford MK41 7LE (Tel. 0234 217096).

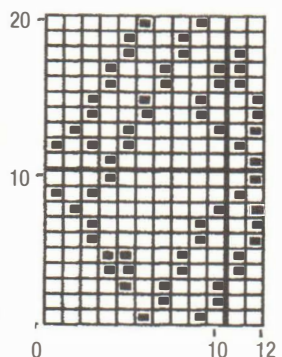
PATTERN 1 — Garter stitch



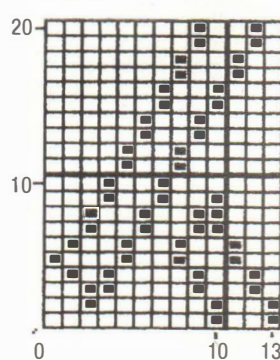
PATTERN 2



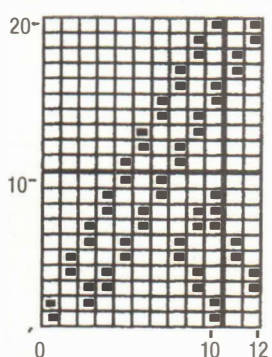
PATTERN 2 — Punchcard version



PATTERN 3



PATTERN 3 — Punchcard version



Vents were trimmed using a total of eight buttons.

We used T8 on the garter carriage on all patterns, which gave the required tension when garment was thoroughly steamed.

STITCH DESIGNS — ELECTRONIC AND PUNCHCARD ALTERNATIVES

Four stitch patterns were used within the garment. Pattern 1 is the standard garter stitch pattern. The garment shown was worked on an electronic machine, so patterns 2 and 3 in a 13 stitch width were used. We have also given 12 stitch repeats (punch twice across the card) so the garment can be knitted on a punchcard machine. For stitch pattern 4, use pattern 3 double length (i.e. press double length button or use elongation switch for punchcard).

ELECTRONIC MACHINES

If you have a PPD, then the whole of the pattern design for the bodies and then for the sleeves could be put on to it. For our example, you would have a design 296 rows long. This saves a little time, in that only the shaped areas — vents and armholes and for the front, the neck shaping, require your attention at the machine. There is no need to stop to reprogram the design as the stitch patterns change — you will have built these changes into your master stitch design.

If you have access to an appropriate computer and program, the same large design could also be programmed using this.

THE MAIN KNITTING

The diagram shows the original card, with the design amendments superimposed on it. Figures in heavy type are those used for the sample, those in light type or brackets indicate the original requirements, where they differ from those we used. A brief synopsis of the knitting is as follows:

BACK

Cast on using garter carriage stitches as given on the card. In pattern 1, K12 rows. Put 6 sts at each edge on to WY. Using pattern 2, K 40 rows. Cast on 6 sts at each end on WY. (You should cast on 4 sets of 6 sts in WY before commencing knitting and then hang the WY strips on to 6 Ns at each edge at this stage. Use the small cast on combs (see 'The American Touch' page 54) over these stitches. Using pattern 3, K96 rows. Cast off 10 sts at beg of next 2 rows, at the same time start and work in pattern 4 for 100 rows. Cast off back neck and shoulders in units shown in the diagram.

FRONT

Work in pattern as given for back, adding neck shaping — same sts and shaping as given on original card, but commencing when RC shows 256. Complete as diagram.



SLEEVES

These are easily worked from the diagram, but when commencing pattern 2 on the cuff, commence on the tenth row of pattern.

SLEEVE SIDE VENTS

Cast on 8 sts, K34 rows pattern 1. Cast off. Stitch into position up to second garter stitch band and along front edge only.

T6, K2 rows

T7, K2 rows

T8, K4 rows

With wrong side facing pick up neck edge. Using main carriage, K1 row at T10 and cast off.

THE LITTLE DETAILS

SIDE VENTS

Pick up 6 sts from below WY and using pattern 1, K40 rows. Graft to the 6 sts which were previously cast on in WY.

NECKBAND

Cast on 140 sts. K14 rows in pattern 1 changing tensions thus:

T3, K2 rows

T4, K2 rows

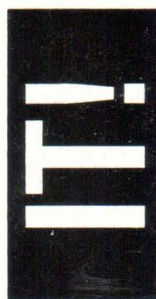
T5, K2 rows

TO MAKE UP

Block and press to correct measurements. Join shoulder seams. Set in sleeves. Join side and sleeve seams. Sew buttons into position on side and sleeve vents as shown.

Irene Krieger
presents a
collection of double
bed edgings for the
Duomatic and
6000E machines

EDGE



MAINTAINING RELATIONSHIPS

All these swatches were made with just two 'holding' settings, tuck (AX or KX) and slip (BX or LX) and the bed settings as shown in the diagram. It is very important that the relationship between the pushers on the two beds is maintained. Where a pusher is in UWP on one bed, the equivalent pusher on the other bed must be in LWP and vice versa. It is easiest to set the end pushers and work along the bed. A word of warning here about using the 6000E. On the front bed, your pushers that are down must be completely out of work — i.e. behind the rail. If not, as soon as you knit one row, they will come up to the UWP where they will stay and then every stitch will knit on the front bed on all the subsequent rows. Another thing to watch out for on the 6000E is that the pushers that you have in UWP stay there. This is easy to check. All you have to do is put the front lock to KX and move it across and back empty. If the pushers stay up, you can continue. Just occasionally, you may find that they go to LWP and stay there. I am not really sure what causes this but my theory is that it is to do with the console being switched off before it has completed a sequence of rows for a stitch pattern. For example, if you had been knitting a two-colour Fair Isle, the row sequence is two rows with Col 1 and two rows with Col 2 i.e. a four row sequence. If you had switched off after the Col 1 row, the sequence would not have been completed. It is only my theory and it may be that I am adding up two and two to make five but I do know how you can correct the problem and this would seem to bear me out. Program in technique 183 on Stitch Pattern A (or B or C or wherever it is convenient) and without yarn or anything, go through the knitting program as if you wanted to knit it (SX, GX etc). When you have RC 0 showing in the console, press the fast forward button (with the arrows) to bring up PROGRAM and then switch off. You should have no more problems.

THE WORKING DETAILS

The way this setting works is that only alternate needles will knit whilst the others are held in some way. The extra rows have to go somewhere and they form little points or ridges. When tuck is used (AX/KX or KX/AX), a loop of yarn is left lying on top of the stitch instead of knitting through it. The thickness of the yarn and stitch

There are times when I could just kiss my machine for being so clever and whilst knitting up the samples for this article was one of them! For me, writing an article starts with a session at the machine followed by a very long session in front of the computer staring at a blank screen while I try to think of the words to describe what I have just knitted. I was away from home when I made these samples, without my computer for the writing, so I could spend as long as I wanted experimenting. I was able to let my imagination take over and I actually had the time to see what would happen if I changed this setting or that. To be honest, I had no idea that the same setting could produce so many different edgings, which is why I was overcome with the urge to give the machine a great big hug.

BENEFICIAL EFFECTS

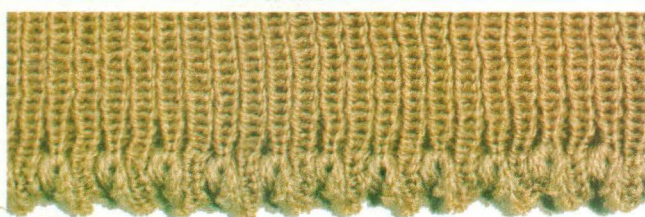
Knitted in edgings can give a finish to garments that cannot be achieved by stitching a trim on afterwards. They move with the fabric, the colour matches perfectly and there is no break between the edging and the rest of the fabric. Textured edgings are formed by knitting into some stitches and not others. The stitches that were left out pull the edge of the fabric up so that it is no longer uniform and the edging is made.

FUNDAMENTAL UNDERSTANDING

Having pushers and therefore the ability to pattern on both beds makes knitting textured edgings very simple for us, but it is important to understand what will be happening. It all comes down to the basic rule that any pusher in the upper working position (UWP) will make its needle knit and any that is in the lower working position (LWP) will make its needle slip or tuck or whatever, according to the lock setting. A pusher which is out of work or in non-working position (NWP) under a working needle will make its needle behave as if the pusher were in the lower working position.



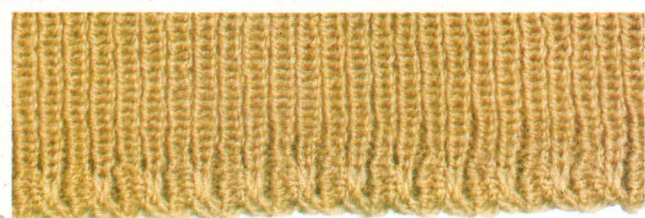
SWATCH A



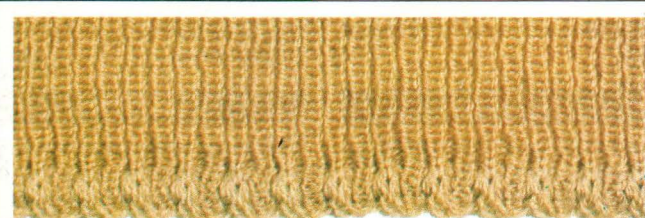
SWATCH B



SWATCH C



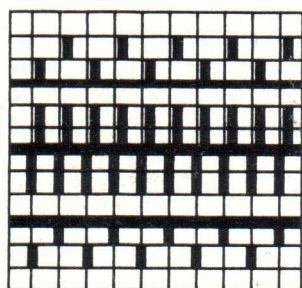
SWATCH D



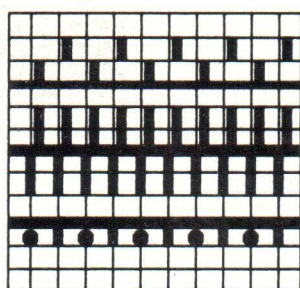
SWATCH E



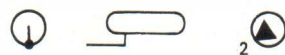
SWATCH F



DUOMATIC



6000E



SWATCH A: AX/AX or AX/KX
K4 rows

SWATCH B: Set as A
K10 rows

SWATCH C: As B
1 row N/N
Transfer to 1x1 rib

SWATCH D: Racking cast on
BX/BX or BX/LX
K10 rows

SWATCH E: Racking cast on
Continue as B

SWATCH F: Racking cast on
BX/AX or BX/KX
K10 rows

size limits the number of rows that can be tucked on the same needle without jamming the machine. Tuck also has a widening effect and the more rows that are tucked the more stretched the edge will become.

JUST START KNITTING!

An interesting thing when working with this bed setting and AX/AX (AX/KX) is that it is not necessary to cast on. It may seem a bit frightening but you just start knitting straight-away. If you try it and look at the needles after the first row, you will see why it works. Ordinarily, needles would be knitting and tucking across the bed, but for the first row, there are no stitches for the 'knitting' loops to be pulled through so the loops just sit in the needles which looks exactly the same as for the needles that tuck. Once you knit the second row, you will see that the yarn has been knitted through and tucked alternately across the bed. The advantage of not casting on is that you get a very loose edge which allows the peaks of the edging to show very well. Swatch A shows the effect of knitting the edging with just four rows of tucking. As you can see it is rather delicate with almost a picot effect. Compare this with Swatch B where I have knitted ten rows of tucking. The edge is much more robust and almost cord like. Left to its own devices, this edge has the tendency to stretch. I have steamed my sample which enabled me to ease it in quite a bit to get it back to lying flat.

STRETCH TO ADVANTAGE

This stretching can be turned to our advantage to produce the fluted or lettuce edging as shown on Swatch C. It is not possible to knit it on to everything as you will understand as you

read on, but it can give a lovely finish to a dressy, evening garment. Adding some lurex to the yarn just for the edging rows can add a real touch of class especially if you match the colour of the lurex to the yarn for a 'now you see it — now you don't' sparkle. In order to make it flute, the edge must be much wider than the rest of the garment piece. The way to achieve this is to go directly from the tucked edge to a needle set up that pulls the work in. The most obvious, and the most effective is a 1x1 rib. As you can imagine, trying to transfer stitches that have ten tucking loops on them from bed to bed is a recipe for disaster, so the thing to do is to knit one row on N/N before the transfer. This row will not reduce the fluting effect significantly, but it will make life a lot easier for the knitter. As it works best on a 1x1 rib, this edge is most suitable for cuffs or perhaps a stand up collar. I have found that you do need to have a decent depth of ribbing following the edge so that there is enough ribbing to pull in and stay pulled in. If there are only a few rows, the edge ends up stretching the ribbing instead of the ribbing pulling in the edging to make it flute.

ALTERNATIVE SETTINGS

As an alternative to tucking on alternate needles, you can use the slip setting of BX/BX or BX/LX. In this case, the needles with pushers in the LWP (or NWP) are ignored — as if they were not there at all. You can slip for as many rows as you like because there is no danger of the machine jamming, but realistically, there comes a point where the edge just starts to look untidy instead of attractive. As the slipping needles are left out altogether, it is necessary to cast on before beginning the edge. I think a racking

cast on gives the best effect as it is sort of loopy to start with but you might like to try a tubular cast on for a firmer effect. Swatch D shows the edge formed by ten rows of BX/BX (BX/LX) after a racking cast on. This edge is very stable and has no tendency to stretch.

ADDING A CAST ON

Having experimented with BX (I have saved the rest for next month), I began to wonder if casting on before the AX edging would change it at all. I expected the cast on to hold the edge in more, but I have to say that I had no idea that the effect would be so completely different. You can see for yourself on Swatch E which was made by beginning with a racking cast on and then knitting ten rows of AX/AX (AX/KX). The only difference between this edging and that on Swatch B is the cast on but yet they look so different. This edge wants to stretch as well but not nearly as much as Swatch B.

INCIDENTAL DISCOVERY

I wish I could, but I cannot take the glory for the last swatch I am showing you this month — as it was the result of a happy accident. I was conducting a beginners course on the 6000E some time ago and I often start off with edgings because it makes the students look at what the pushers are doing. Having just knitted a Swatch B edging, one of my students set about

to knit Swatch D but what she got was Swatch F. By the time I got to her, she had gone on to other things, so all her machine setting had been changed and she had no idea what she had done to achieve the lovely edging. Being a very new knitter, she did not know how often we discover nice things by doing something wrong and she had actually thrown her 'mistake' away! I am not proud — I fished it out of the bin! By careful examination under a good light, I was able to work out what she had done. The edge began with the racking cast on but then instead of having both lock settings the same as they should have been, she had one on BX (LX) and the other on AX (KX). The result was slipping and tucking simultaneously along with the cast on to pull it in — a true combination of everything I have written about this month!

Is it just me or do you find that when things go really well you can't think about anything else and the machine draws you like a magnet? Even though I have other plans (school sports day), it will be difficult to resist the urge to sit at my machine and have a really good play. I just know I will be twitchy all afternoon. Still, it has just started to rain, so I might be able to have my wish without disappointing my little friend.

Until next month, when I shall have some interesting variations on the very popular scallop for you.

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SIZES

To suit chest 96[101:106:111:116:121]cm.

Finished measurement 115[120:125:130:136:140]cm.

Length 71[71:72:72:73:73]cm.

Sleeve seam 53cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Jamieson and Smith 2 ply Jumper Weight Shetland (used double).

24[24:24:26:26:26] oz in MC.

8 oz in C.

9 buttons.

MAIN TENSION

15 sts and 24 rows to 10cm measured over st st (tension dial approx 6 = MT). Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 61.

NOTE

Knit side is used as right side.

Measurements given are those of finished garment and should not be used to measure work on the machine.

PATTERN NOTE

Cable trims in contrast worked as separate panels, picking up sts from welt or from body as directed. Work cable crossovers from instructions given in Diagram 1.

SPECIAL NOTE

Instructions given for ribs to be worked on a single bed machine. However, if you have a ribber, simply substitute a 2x2 rib on ribber as appropriate.

Yarn used double throughout. Wind into balls and thread one end from each of 2 balls through the tension mast and treat as though they were the one yarn throughout.

Neckline worked using cut and sew method.

RIBS

BACK

Push 86[90:94:98:102:106] Ns to WP. Using MC, cast on by hand ('e' wrap). Set RC at 000. Using MT-1, K28 rows. Starting from the centre, drop down alt pairs of sts and latch up in reverse (for 2x2 rib). WK.

FRONT

Work two alike

Push 43[45:47:49:51:53] Ns to WP.

Work as given for back, starting each

Man's Chunky Jacket with Contrast Cables

MACHINES: These instructions are written for chunky gauge machines

YARN: Jamieson & Smith 2 ply Jumper Weight Shetland

FIBRE CONTENT: 100% Wool

COLOUR: We used Shade FC 71 (MC), Shade 1A (C)

STOCKISTS: To obtain this yarn, please write to Jamieson & Smith (Shetland Wool Brokers) Ltd, North Road, Lerwick, Shetland ZE1 0PQ



2x2 rib from opposite sides and putting the odd rib to the centre.

CUFFS

Work two alike

Push 60[60:64:64:68:68] Ns to WP.

Work as given for back.

LEFT SIDE BACK AND RIGHT SIDE FRONT

Push 24[25:26:27:28:29] Ns to WP.

With wrong side facing and starting from Redge, pick up sts from below WY and hang 1 st on to each N. Push 1 N at L to WP. 25[26:27:28:29:30] sts.

Set RC at 000. Using MC and MT, K until RC shows 76.

SHAPE ARMHOLE AND PATTERN INSET

Cast off 6[6:8:8:10:10] sts at R edge. Set carr for HP. Push 11[12:11:12:11:12] Ns at L to HP. WK over rem 8 sts. Set carr so HP Ns will K. Push 1 extra N to WP at R edge. 12[13:12:13:12:13] sts. Set RC at 000. K until RC shows 72[72:74:74:76:76]. CAR.

SHAPE SHOULDER

Cast off 6[7:6:7:6:7] sts at beg of next row. Cast off rem 6 sts.

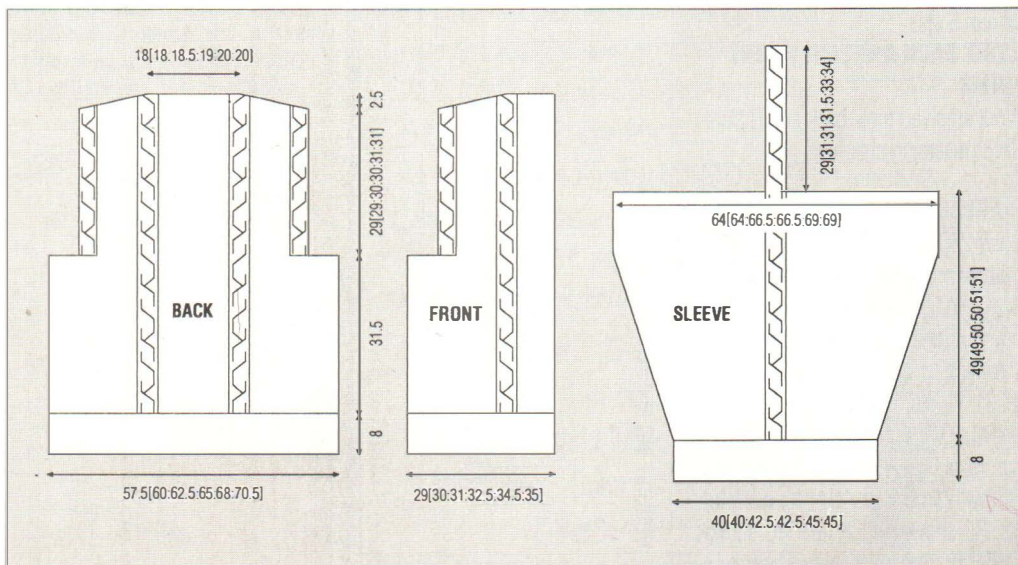
RIGHT SIDE BACK AND LEFT SIDE FRONT

Work as given for left side back, reversing work by reading R for L and vice versa and reversing armhole shaping. Reverse shoulder shaping by K 1 extra row before first cast off.

CENTRE BACK

Push 22[24:26:28:30:32] Ns to WP. Omit the next 8 sts from rib and pick up rem centre sts and hang 1 st on to each N. Push 1 extra N to WP at each edge. 24[26:28:30:32:34] sts.

Set RC at 000. Using MC and MT, K until RC shows 152[152:154:154:156:156]. Cast off.



RIGHT CENTRE FRONT

Push 11[12:13:14:15:16] Ns to WP. With wrong side facing, omit the next 8 sts and pick up rem sts, hang evenly along the row. Push 1 extra N to WP at R edge. 12[13:14:15:16:17] sts. Set RC at 000. Using MC and MT, K until RC shows 152[152:154:154:156:156]. Cast off.

LEFT CENTRE FRONT

Work as given for right centre front, reading L for R to reverse shaping.

CABLE TRIMS

LEFT BACK AND RIGHT FRONT ARMHOLE TRIMS

Push 8 Ns to WP. With wrong side facing, pick up the 8 sts from below WY at armhole edge and hang evenly on to Ns. Push 1 extra N to WP at each edge. 10 sts.

Set RC at 000. Using C and MT, work in cable patt (see patt note) throughout. K until RC shows 70[70:72:72:74:74]. CAR. (K1 extra row for R back and L front armhole trims).

SHAPE SHOULDER

Cast off 5 sts at beg of next row. Cast off rem 5 sts.

RIGHT BACK AND LEFT FRONT ARMHOLE TRIMS

Work as given for left back and right front armhole trims, reversing all shaping.

LEFT BACK AND RIGHT FRONT TRIMS

Push 8 Ns to WP. With wrong side facing pick up 8 sts from below WY on rib band and hang 1 st on each N. Push 1 extra N to WP at each edge. 10 sts. Set RC at 000. Using C and MT, start and work in cable patt (see patt note) throughout. K until RC shows 150[150:152:152:154:154]. CAR. (K1 extra row for R back and L front trims).

SHAPE SHOULDER

Cast off 5 sts at beg of next row. Cast off rem 5 sts.

RIGHT BACK AND LEFT FRONT TRIMS

Work as given for L back and R front trims, reversing shapings.

SLEEVES

Push 26[26:28:28:30:30] Ns to WP. With wrong side facing and starting from R edge, pick up sts from below WY on cuff rib and hang 1 st on each N. Push 1 extra N to WP at L edge. 27[27:29:29:31:31] sts.

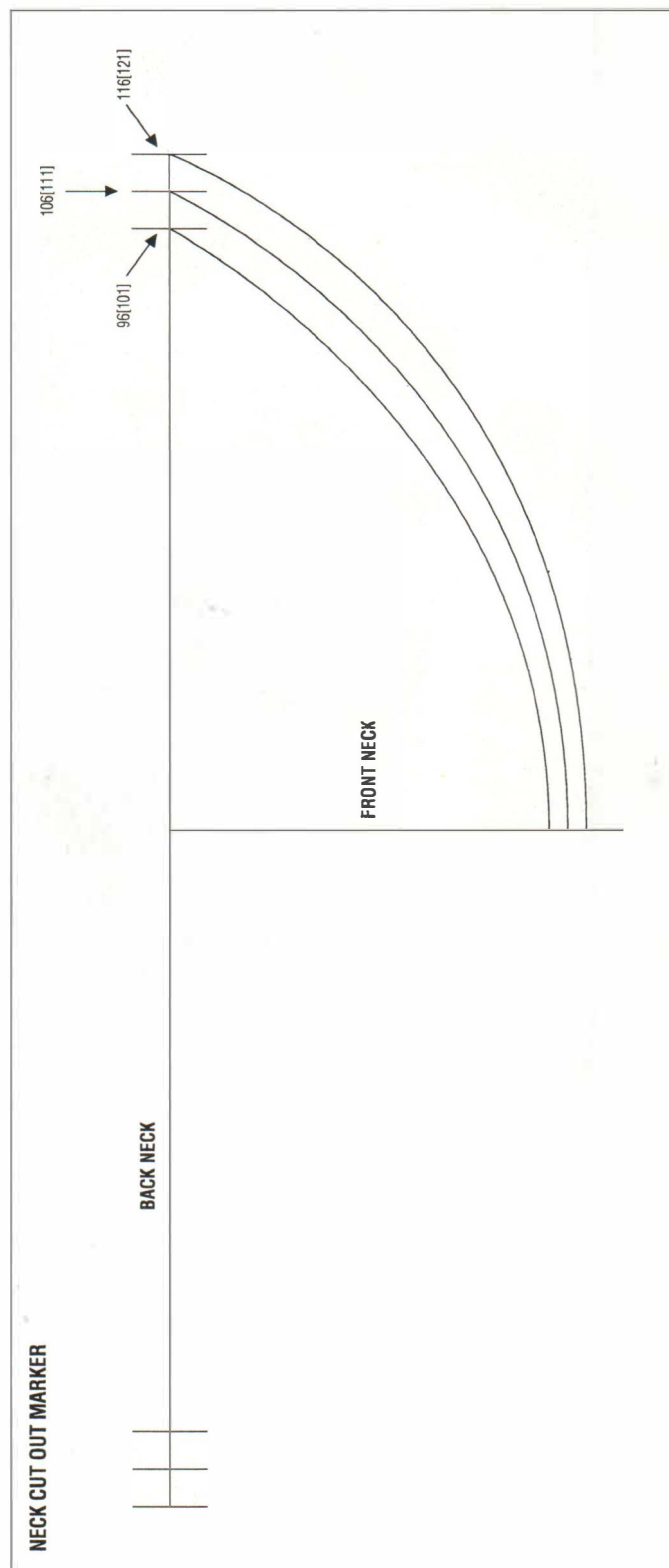
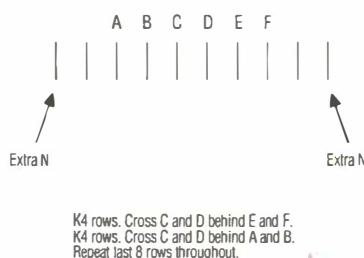
Set RC at 000. Using MC and MT, K 6 rows. Inc 1 st at R edge on next and every foll 6th row 17 times in all. 44[44:46:46:48:48] sts. RC shows 102. K until RC shows 118[118:120:120:122:122]. Cast off.

Work second side of sleeve reversing all shaping and pushing an extra N to WP at R side.

SLEEVE TRIMS

Push 8 Ns to WP. With wrong side facing, pick up rem 8 sts from below

DIAGRAM 1



WY at rib cuff and hang evenly along the row. Push 1 extra N to WP at each edge. 10 sts.

Set RC at 000. Using C and MT, work in cable patt (see patt note) throughout. K until RC shows 118[118:120:120:122:122]. Place a marker at each edge. K until RC shows 188[192:194:196:202:204]. Cast off.

COLLAR

FRONT COLLAR

Work two pieces alike

Push 28[28:30:30:32:32] Ns to WP. Using MC, cast on by hand ('e' wrap). Set RC at 000. Using MT-2, K until RC shows 50. Starting from R edge, drop down each alt pair of sts and latch up in reverse (2x2 rib). WK.

BACK COLLAR

Push 42[42:44:44:46:46] Ns to WP. Work as given for front collar.

FRONT BANDS

BUTTON BAND

Push 110[110:112:112:114:114] Ns to WP. Using MC, cast on by hand ('e' wrap).

Set RC at 000. Using MT-2, K 16 rows. WK.

BUTTONHOLE BAND

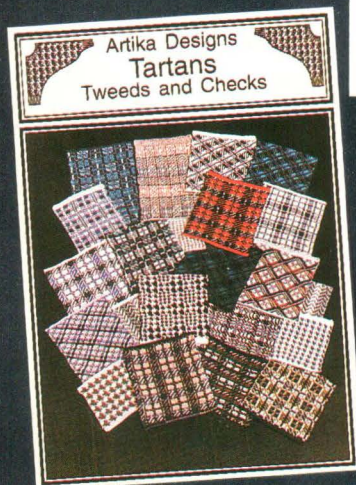
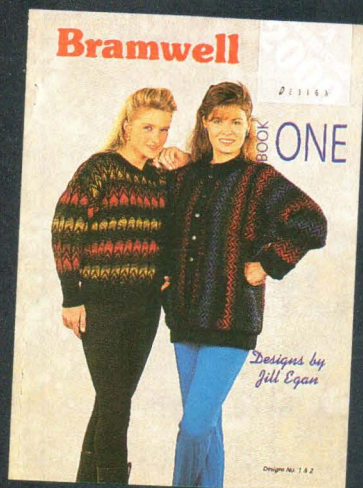
Work as given for button band, making 9 evenly spaced buttonholes when RC shows 4 and 12, complete as given for button band.

TO MAKE UP

Seam together all the body pieces, plus the sleeves to the marker. Wash all the pieces. Block to correct measurements and steam press. Using the diagram as a guide, mark neckline and cut. (Neckline can be marked using the sewing machine, or cut and bound off simultaneously using an overlocker — if no machine is used, bind off the raw edge by hand). Mark the back neck. Place the large collar piece, face down (WY edge) on to the back neck about 1cm from the edge and flush with the shoulders. Backstitch through the last row worked in MC. Remove WY. Repeat with front collars. Stitch in the sleeves, square to the armhole and flush with the shoulder. Seam up the sleeve trim through the shoulder and collar. Fold the collar in half and stitch to inner neck. Join side and sleeve seams. Place the button/buttonhole bands in position along front edges. Finish by backstitching through last row worked in MC. Turn bands in half to inside and slip stitch down.

Sew on buttons to correspond with buttonholes.

New stitch and pattern books around this month — just in time for lots of Christmas knitting. Val reviews everything from prehistoric monsters to a Victorian Christmas!



BOOKS BYTES & STITCHES

by Val Slater

THE MONSTER BOOM!

If you knit for children it's more than likely you'll have had plenty of requests for dinosaur motifs lately! Foxwood Designs have been quick off the mark with a new addition to their Electric Design Library entitled *Dinosaurs*. Motif sizes go from 24 stitches and 44 rows right up to a giant 80 stitch, 145 rows — for one of the Tyrannosaurus Rex designs and there are knitting hints and tips included in the frontispiece. Some of the dinosaurs featured amongst the 14 offered are Stegosaurus, Triceratops, Tyrannosaurus Rex, Diplodocus and a Brachiosaurus (and these are the easy ones to spell!). A must for any electronic owner with a *Jurassic Park* fan in their circle, the book (containing mylar sheet scale charts) costs £3.50. Disks, suitable for Brother FB100 disk drive are available at £4.50 — the book and disk together cost £7.00. Prices include VAT, postage and packing. Copies can be obtained from Foxwood Designs Ltd, Stream House, Castle Hill, Rotherfield, East Sussex TN6 3RU (Tel. 0825 830388).

NEW YARN, NEW PATTERN BOOK

Bramwell 2000 is the name of a new phaser dyed yarn (i.e. one that changes colour along its length) which is launched with a brand new pattern book. The six easy knit designs are all worked in Fair Isle — showing off the colour blends of the new yarn beautifully. There is a sideways knitted lady's jacket, a sweater design called 'Cathedral' (the pattern looks like church windows), a polo necked sweater and a tunic top in the selection — all have charts for either punch-card or electronic machines. You should find *Bramwell 2000 Design Book One* at your local Bramwell stockist.

PURELY PUSHERS

Is the apt title of a new pattern book for all Passap/Pfaff machines by Helen Burke. All the garments featured (ten in all) have texture and/or colour patterning created purely by the use of pushers — no Deco cards or scanning sheets are required. With the exception of only one pattern, all can be knitted on manual or electronic Passap/Pfaff machines (the exception is written for manual machines only). The garment styles are illustrated with line drawings, but close-up photographs are shown of every fabric — a useful feature. The range of styles and stitch texture is interesting and includes a two piece suit in release stitch; a deeply textured two colour tuck rib turtle neck sweater and a dual textured sweater with pin tuck detail (a good guernsey imitation in appropriate colours). The size range is good (most of the sweaters are readily adapted by simple use of colour for men or women to fit 81-111 cm bust/chest). Yarns used are mainly 4 plies, the original yarns used being easily obtained from Bramwell, Denys Brunton Designer Yarns or Forsell. I'm not the most experienced Passap/Pfaff knitter in the world, but found the instructions clear and easily understood and followed. A useful addition to your pattern library, *Purely Pushers* costs £7.95 (inc p&p) and is available direct from Helen Burke Designs, Church Farmhouse, Stainton-by-Langworth, Lincoln LN3 5BL (Cheques and postal orders payable to Helen Burke).

TARTANS FOR ALL MACHINES

A new stitch pattern selection from Artika Designs is unusual in that it contains a 24 and 40 stitch version of each design. *Tartans, Tweeds and Checks* is the title of the book and the thirteen designs range from bold,

formal patterns to smaller less regular ones. They are all suitable for Fair Isle, as they have been cleverly worked out so that floats are minimised in each one. As tartans and checks featured heavily in fashion forecasts for this winter, this collection would be a timely addition for any fashion conscious knitter. The spiral bound book costs £4.95 (inc p&p). For owners of Japanese machines who want traceable mylar graph diagrams the book can be purchased with an optional mylar supplement for £5.45. Discs for the Brother disc drive are also available for use with the book and cost £5.95 with a book purchase. The books and discs are available from your local machine stockist, or can be obtained direct from Artika Designs, 41 Dundonald Road, London NW10 3HP (Tel/Fax 081-968 3315). A wide range of stitch designs is available from Artika, for further information send them a large SAE.

FABRICS AND DESIGNS

This is the title of the latest book from Diane Bennett. Inspired to write it by the realisation that few knitters use the range of fabrics which their machines are capable of, it includes ideas, techniques and stitch patterns for a wide range of single bed fabrics. Virtually all of the single bed pattern settings are involved at some stage and the eight garment patterns included explore different aspects of them. The book should be available from your local machine knitting shop at a cost of £5.95, or is available by post from Diane Bennett, 9 Huntley Grove, Nailsea, Bristol BS19 2UQ (£6.20 inc p&p). Discs are available to accompany the book in DesignaKnit, Brother disc drive, Intoshape and PCX format and are also available in the same formats for Diane's earlier book *The KH940/950i/965 User's Guide*. Discs cost £4.75 and are available direct from Diane.

JUST IN TIME FOR CHRISTMAS

A collection of stitch designs from CML called *Victoriana* feature quite a lot of ideas for seasonal motifs — we show a few of the smaller patterns. The collection is based upon the Victorian's craze for silhouettes — which translate beautifully into machine knitting designs! *Victoriana* includes designs for domestic pets, farmyard animals, people (in Victorian and Japanese dress), transport (which ranges from old fashioned trains to coach and horses or bicycles), mythical figures (Cobweb and Mustard, Titania and Bottom included), angels and cherubs, scrollwork and a complete 'sampler' alphabet. *Victoriana* costs £4.50 (inc p&p) and is also available in a wide range of disc formats — Brother disc drive, DesignaKnit, Deluxe Paint II, PCX and CUT. The disc formats cost £9.40 and come complete with a 'key' sheet which

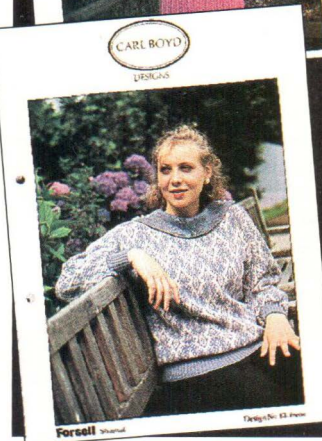
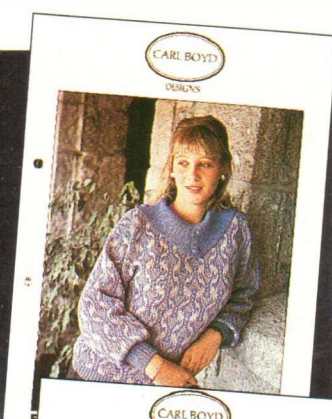
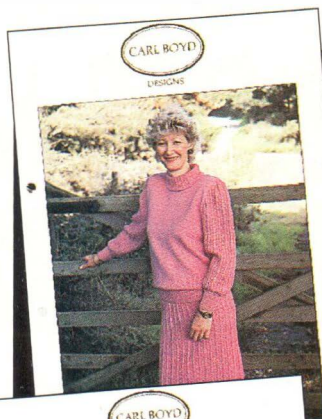


shows each pattern in miniature and gives all the necessary disc details.

Pick of the Punch is the name CML have given to a collection of designs, taken from their various stitch pattern folios, which are suitable for 24 stitch punchcard machines. It is a large and varied collection featuring the suitable designs from *Victoriana* and *Pilgrims* (more about this collection next time), plus some of the strong ethnic patterns from *Primotif* and *Eastern Promise*. Prices and disc details as for *Victoriana*.

CML are branching out, so if you live in, or are about to visit London, you will be able to see their complete collection of designs from a new venue. 'Colourway' — a store in London's Westbourne Grove, has a reputation for glorious designer knitwear, the selection of Rowan and Annabel Fox yarns and books for the discerning knitter. Teresa Schiff — designer of many of CML's garment collections, has been associated with the store as a designer of some of its exclusive knitwear — will be running 'The Back Room' — a shop within a shop. All CML's range of publications, plus Rowan's coned yarns, top quality designer yarn, equipment and materials (including those for needlecraft, crochet and patchwork) will be available from this venue.

If you can't get to London just yet, all of CML's stitch collections and books are available by mail order, from The Back Room (at Colourway),



112a Westbourne Grove, London W2 5RU (Tel. 071-229 1432). A current newsletter featuring full price and product lists for both stores is now available — phone for details.

INTERCHANGEABILITY

Some patterns can be used over and over again, so it can be extremely useful if one feature of them can be

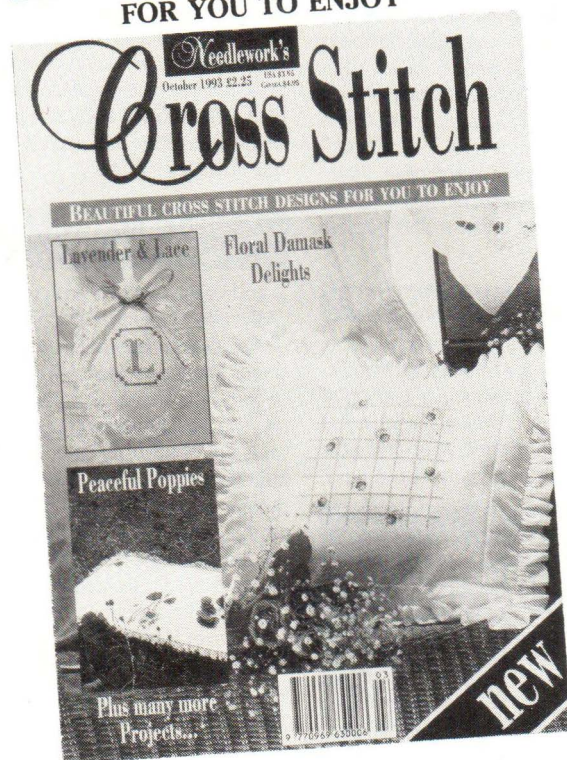
easily changed. This is always the case with Carl Boyd's patterns. All the necklines can be used on any of the sweaters. As interesting neck finishes and collars are always a feature of Carl's designs, the permutations are endless! His new collection of designs will be featured at the NEC (October), but don't forget that many of his earlier styles are still available.

Patterns and further details are available from Carl Boyd, 1 Coulsons Place, Penzance, Cornwall TR18 4DY (Tel. 0736 62538).

SEWING FUN

Few machine knitters can avoid using the sewing machine at some stage and we know that many of you are quite adept at a number of crafts. However, if your dressmaking or fit for machine knits need a little work, a new book from America might help. *Mother Pletsch's Painless Sewing* — with *Pretty Patti's Perfect Pattern Primer* is the title of an informative and extremely amusing book full of helpful information and tips. Illustrated with appropriate line drawings (plus some excellent cartoons), it contains topics such as 'How to Sew Fast!'; 'Shopping and Wardrobe Planning'; 'From Fiber to Fabric'; 'Textile Love and Care'; 'Tools of the Trade'; 'Get to Know your Body'; 'Shoulder Pads'; and 'Designing to Individualize' — all of which can be directly relevant to machine knitting. There are also specific sewing topics covering techniques like stay stitching, plackets, setting in sleeves and sewing in zips. A useful and informative reference book, that is painless to read, it should be available from your local Bramwell stockist at £6.95. If you have any difficulty in finding the book, contact F. W. Bramwell & Co Ltd, Unit 5, Lane Side, Metcalf Drive, Altham, Accrington, Lancs BB5 5TU (Tel. 0282 779811).

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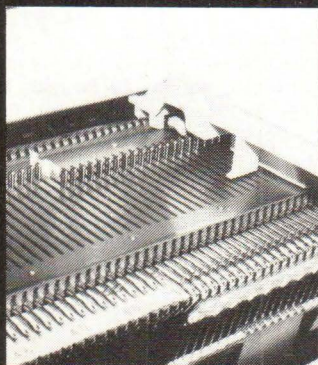
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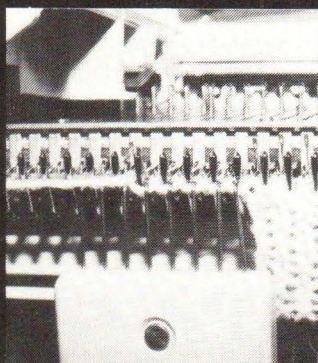
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Joyce Schneider
continues her
in-depth guide to
the garter carriage
with a look at the
accessories and the
actual operation of
the carriage



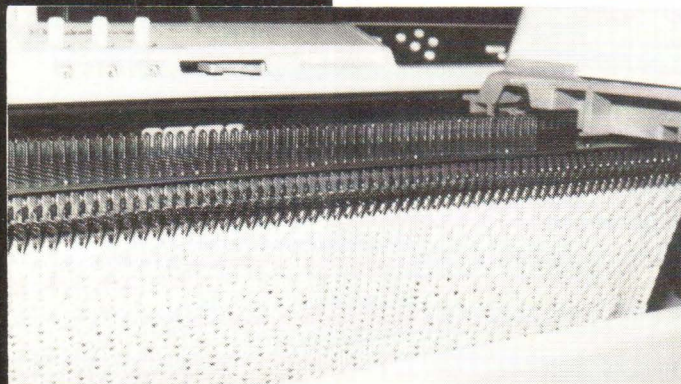
Point cam on the end stitch of the knitting



G-carriage cast on comb in situ



Two 2-stitch and two 3-stitch point cams in the centre of the work



Area isolated by point cams is knitted by needles on the machine

ACCESSORIES

POINT CAMS

The point cams included with the garter carriage (G-carriage) serve two functions. First they give one, two or three purl stitches at the edge of the work (depending on the cam selected). This makes seaming easier when the garment is assembled. The point cams also reduce the possibility of a dropped edge stitch since these stitches are being knitted by the bed needles and not by the G-carriage needle. Remember that when shaping, the point cams must be moved after each increase or decrease. I have found that it is best to remove the point cams altogether during the short-rowing operation, then replace them when straight knitting resumes.

The point cams may also be used to block out patterning anywhere on the needle bed. If, for example, I wanted to place a cable somewhere in the middle of patterning, I could block out the stitches involved in the cable with point cams. I could also isolate a pattern on a punchcard machine by using a large number of point cams to block out stitches that I didn't want to pattern. It is impossible to isolate a pattern on a punchcard machine by any other means.

Point cams may also be used to turn all the stitches in the same direction for making double faced buttonholes. Let us say that we want to make a horizontal buttonhole in a band that is patterned and knitted vertically. On the row before the placement of nylon cords for the buttonhole, place point cams on all the needles involved. Knit the last row and knit through the stitches of the buttonhole with a nylon cord. Knit one more row with the point cams in place then remove the point cams and knit up to the row before the next buttonhole. Repeat for each buttonhole you are knitting. In this way the stitches involved with the buttonhole on each side of the nylon cord are all turned in the same direction and will finish as though they were knitted with the main yarn.

G-CARRIAGE CAST-ON COMB

Included with the accessories for the G-carriage are two little weighted combs. These are cast on combs and

THE AMERICAN TOUCH

THE GARTER CARRIAGE — WONDER OF THE MODERN KNITTING MACHINE

are used to weight small areas that might be cast on during the course of garment knitting in areas like cap sleeve and pocket extensions. Some people think they are weights and actually use them as such, but they are actually tiny cast on combs.

DOUBLE-ENDED LATCH TOOL

The double-ended latch tool is used to make repairs in a pattern. When you hold the tool like a normal latch tool, knit stitches can be repaired. If you slide the tool up and use the lower latch, purl stitches can be formed. This tool will make repairing dropped stitches an easy task.

POWER BAR

If you are using an electronic machine or have several devices in the area of your machine you might find a power bar quite handy. My husband has mounted bars under each of my machines and I can plug in my motor, G-carriage, disk drive, knitting machine and lamps into a single power source. When I am finished knitting I only have one switch to turn off. I was once told by my computer consultant that the thing that will break first on any electrical device is the switch. Constant turning on and off will weaken any switch. I would rather replace my power bar than have to replace the power switch on my knitting machine and not have the use of it during the repair. In my area we may have power surges so my power bar also includes a surge protector. A computer specialist can tell you what sort of power bar would be best for the area in which you live because they are all rated differently. Surge protected bars are not effective, however, during electrical storms. If lightning strikes your home, the surge protector will not help. Be sure to unplug the power bar when not using the machine for long periods of time, or when there is an electrical storm.

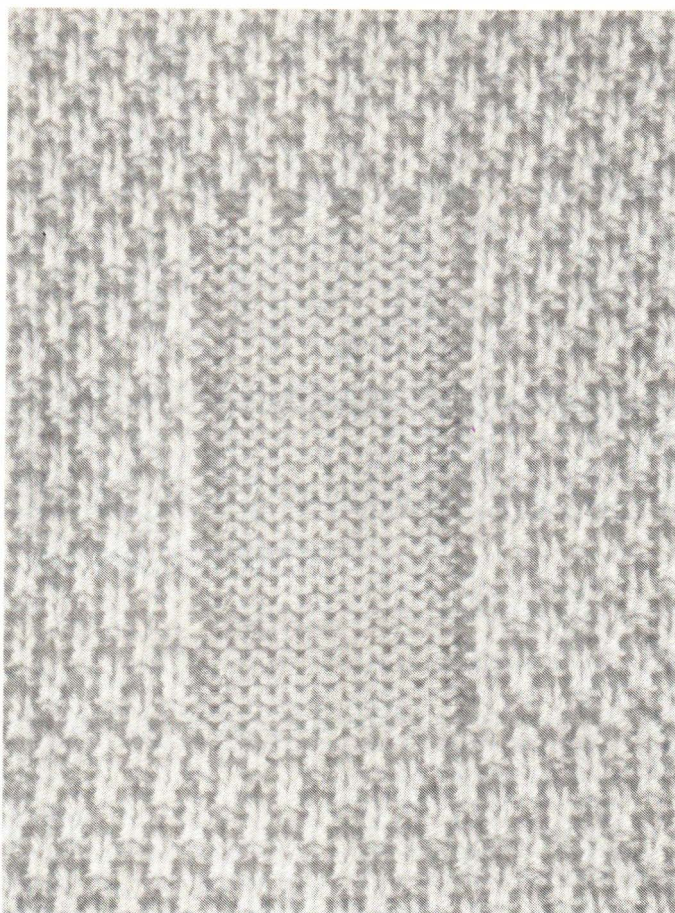
FUSES

There are fuses in the transformer box and in the G-carriage itself. If you cannot find any other reason why the G-carriage won't run, check the fuse in the transformer. You can replace that one yourself and spares should be available at a good electrical parts store. The fuse inside the G-carriage is another matter and should only be changed by a qualified repair engineer who has experience with G-carriages and who knows how to put the carriage back together (with no parts left over!).

HOW DOES THE G-CARRIAGE WORK?

A BRIEF DESCRIPTION

If you look at a knitting machine while working on it you will see what you have is not a knitting machine. In



Reversed fabric is the result of point cams at centre

reality you have a purling machine. When the carriage slides across the needle bed, it is making purl stitches — not knit stitches. Conversely, the G-carriage is a true knitting machine and makes knit stitches. There are three major categories of Brother knitting machines that will accept a G-carriage. They are punchcard machines, mylar card reading machines (910, 950E, 950i), and all electronic machines (930, 940, 965). Let us look at how stitches are formed on the major types of Brother machines which will accept the G-carriage.

THE 'BLANKS'

A purl stitch is programmed by an unpunched hole on the card of a punchcard machine, a non-coloured-in block on a mylar card reading machine, or by pressing the white key on an all-electronic machine. It is made entirely on the needle bed and does not involve the G-carriage needle.

KNITTED STITCHES

When using the G-carriage, a knit stitch is programmed by punching a hole on the card of a punchcard machine, a coloured-in block on mylar card reading machines or, by pressing the black key on an all-electronic machine. A knit stitch is produced totally on the G-carriage needle. When the program for the knit stitch is encountered, the bed needle is selected forward, the stitch is transferred to the G-needle, the G-needle slides for-

ward to accept the yarn, pulls the yarn through, and replaces the stitch on the bed needle before it goes on to the next stitch. When you think of all the things that the G-carriage must do to make a single knit stitch it seems to be fast, indeed.

HANDLING INFORMATION

The knitting machine handles the transfer of information from the program to the G-carriage. When using the G-carriage, needles can only be in A or B position. With all other carriages, needles used in patterning are selected to D position while knitting the previous row. When using the G-carriage, however, the card reader on a machine reads the *current* line of pattern. Patterning needles are selected one by one instead of a row at a time. It is especially important to understand this when designing lace or cable patterns, when resetting the machine to knit the second side of a neckline, or when getting back on-pattern after correcting an error.

STITCH PATTERN DESIGN CONSIDERATIONS

Programming the G-carriage is easy. Remember that either the right or wrong side of the fabric can face you as you are knitting. There are, of course, exceptions to this which we will discuss in the sections on making lace and cables. If you are looking at a pattern appearing as a grid, knit stitches will be made by making a punched hole, a coloured block, or the black key of the all-elec-

tronic machine, and purl stitches will be made by an unpunched hole, a non-coloured block or the white key of the all-electronic machine. Changes in these rules occur, however, when reading a pattern that a friend has hand knitted and you recognise it as something that might be done on the G-carriage. Hand knitted patterns are made by knitting a row then turning the work over to begin knitting the next row (unless working circularly). It is necessary to program odd numbered rows in the manner described above. The even numbered rows **MUST** be worked in reverse. If when knitting with the G-carriage the face of the fabric that you desire is not facing you, a punchcard can be punched in reverse. On an electronic machine it can be reversed by depressing the negative button. By doing this the coloured in blocks in the mylar card will read as uncoloured and all the uncoloured blocks will read as coloured. Similarly, on the all-electronic machines, the white keys will read as black and the black keys read as white.

THE G-CARRIAGE DOES NOT REPLACE THE RIBBER

When I first began knitting with the G-carriage I was very unimpressed with the quality of the ribbing it produced. The ribbing was very tight and stiff and lacked elasticity. The problem, it turned out, had nothing to do with the G-carriage, but rather the tension at which I was trying to knit. When doing ribbing on a ribber, it is necessary to set (reduce) the tensions on each bed 3 — 4 full numbers tighter than the main bed tension used for stocking stitch. This compensates for the space between the beds. With the G-carriage there is no space for which to compensate. The tension used for ribbing on the G-carriage should be about one tension tighter than on pattern knitting. If, however, you are using the G-carriage to make ribbing for a garment to be knitted with the main carriage, the tension used will be two whole numbers tighter than the stocking stitch tension used on the main carriage.

The G-carriage, however, does not replace the ribber. The G-carriage cannot produce speciality double bed work such as tuck, release stitch and double Jacquard. This is because the 'half pitch' and two-colour capability of the ribber carriage cannot be reproduced. The G-carriage, however, does have areas of superior performance. Such patterns as complex cables and double bed laces may be produced much more easily with a G-carriage than with a ribber. Complex cables are much easier to turn and the knit/purl interchanges incorporated in many double bed laces are more easily managed when only one bed is involved.

Next month, Joyce looks at yarn use and shares hints on garment knitting.

Betty Barnden starts a new series of knitting for special occasions with a seasonally decorated door bow

SPECIAL OCCASIONS

CHRISTMAS BOW

Every year, I am sure we all say to ourselves: "This Christmas, I'll be really organised, do everything in plenty of time, make my own decorations..." Well, now is the time! Use this punchcard pattern to make a big bow to decorate a door or newel post, to use as a table centre, or tie around your Christmas tree tub. Use the same design for shelf edging, a cake band, napkin rings — the possibilities are endless. And once you've made your decorations I'm sure they'll become firm favourites, taken out of the box year after year, part of a traditional family Christmas.

COLOURS

Red and green are the obvious choice, but how about gold on a white or red background? Or you might prefer a more subtle combination such as bronze on cream or silver on blue.

VARIATIONS

Try adding gold beads or sequins scattered between the ivy leaves, or add a fringe at each end of the length. If you have any short lengths of pattern left over, why not mount them in presentation cards?

BORDER LENGTH FOR A BIG BOW

MACHINES

These instructions are written for standard gauge punchcard or electronic machines. However, as size can be varied to suit requirements, any machine capable of working this or a similar design can be used.

SIZE

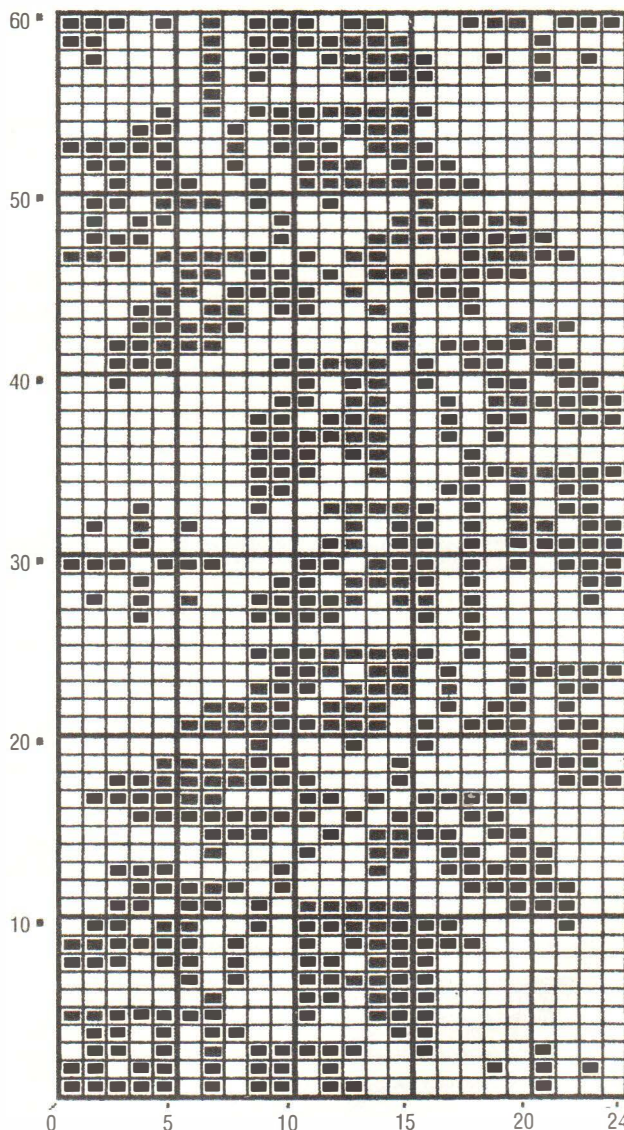
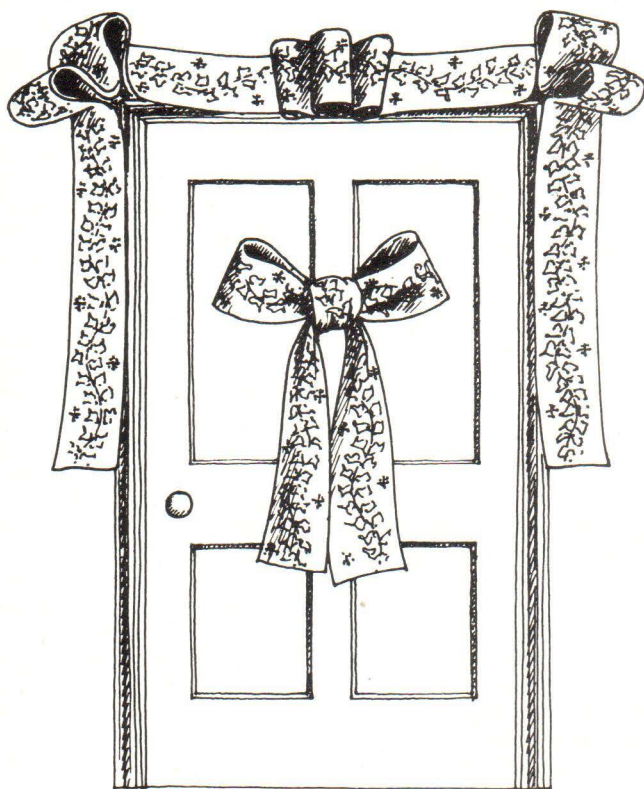
Finished width approx 11cm.
Length approx 3m.

MATERIALS

4 ply Wool or Cotton yarn.
approx 200g in MC (dark green).

YARNS

The bow illustrated was made with dark green 4 ply wool and red lurex; the pattern is suitable for any 3 or 4 ply yarns. You should however keep safety in mind; never hang decorations made with inflammable materials near an open fire or candle flames.



4 ply Lurex yarn.
approx 50g in C (red).
Vilene Bondaweb.
75cm x 40cm (or equivalent: to be cut
into strips 10cm wide x length required).

MAIN TENSION

31 sts and 24 rows to 10cm measured
over Fair Isle patt (tension dial approx
8 = MT). Tension is not critical.

ABBREVIATIONS

See page 61.

NOTE

Knit side is used as right side.
Measurements given are those of
finished garment and should not be
used to measure work on the machine.

PUNCHCARD/MYLAR SHEET PATTERN

Punch card or mark mylar sheet before
starting to knit.

PATTERN NOTE

Set for single motif working — over
centre 24 sts. Work in Fair Isle using
MC in feeder 1/A and C in feeder 2/B.

BORDER LENGTH

Push 36 Ns at L and 36 Ns at R of

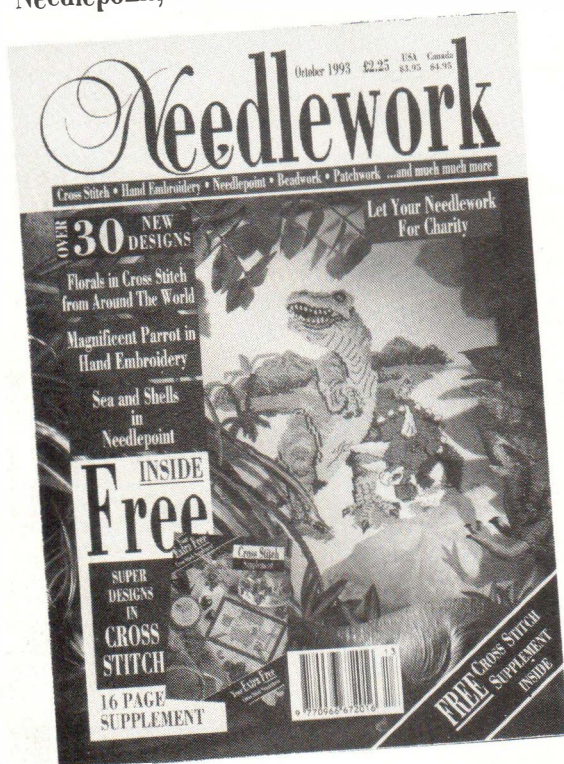


centre 'O' to WP. Push 18th N at R and
L back to NWP, leaving in NWP through-
out. Using WY, cast on and K a few
rows ending CAR. Using MC, make a
crochet cast on from L to R. Using MT,
K1 row. Insert punchcard and lock/pro-
gram patt on first row. Set carr to
select/memorise for patt and K1 row.
Set RC at 000. Set machine and carr for
patt (see patt note) and work in patt
throughout. K until RC shows 999. Cast
off.

TO MAKE UP

Pin out carefully with edges as straight
as possible. If you do not have a large
enough surface, work on one section
at a time. Press carefully (as suited to
yarn being used). Cut a strip of
Bondaweb 10cm wide and place it
smooth (paper) side up, along centre
of strip — using ladder left by NWP Ns
as a guide. Press firmly with a hot iron.
(If in doubt about hot pressing, use a
dry cloth to protect the knitting). Pin in
position, then press firmly with a hot iron
and damp cloth for 15 seconds to set
Bondaweb completely. If you have used
acrylic yarn, test this process carefully
before commencing; too much heat
may damage the work. When the whole
length is complete, oversee the ends.

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Step by Step

TO DEALING WITH FAIR ISLE FLOATS

Fair Isle has to be the most popular machine knitting patterning technique. The colourful results take no longer to achieve than knitting in stocking stitch and the range of stitch designs available for any repeating system is tremendous. However, occasionally the fabric doesn't live up to expectations — the odd group of long floats creating difficulties and pulling when taking a garment on and off. There are many ways of dealing with floats, here is a small selection:

Step 1: The original design has some rows where one colour is carried right across and another area where the centre motif floats are rather long.

Step 2: The tension swatch should indicate any possible problems, so, if desired they can be dealt with whilst knitting.

Step 3: Shows loops being picked up as a group and being hung on to a needle — which will be knitting the

same colour as the floats on the next row.

Step 4: Shows only the bottom of three loops being picked up, but this one will cover the other two longer ones and keep them flat to the garment back.

Step 5: The whole row float should be cut and may be woven in at the edges whilst knitting, or taken into a garment seam.

Step 6: Alternatively, whilst work is still on the machine, longer floats can be knitted up.

Step 7: Note that hooking up has not been worked in a straight line, but meanders to take in all the longer floats. It does not have to be worked continuously as shown, but can stop and start on selected areas which need the treatment.

Step 8: When work is off the machine, *matching yarn* (we've only used contrast for clarity) can be used to run vertical darning stitches up

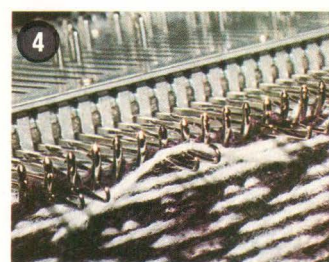
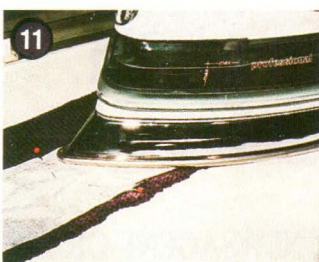
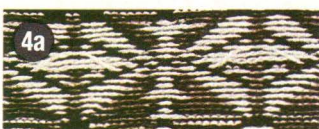
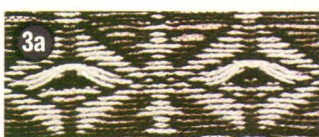
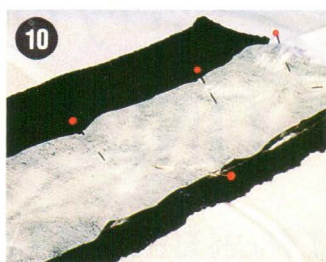
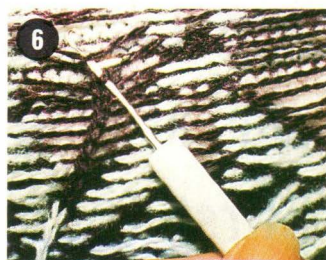
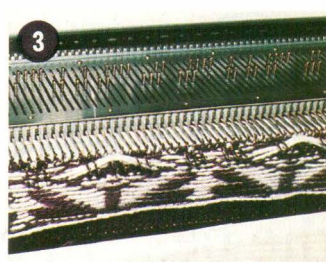
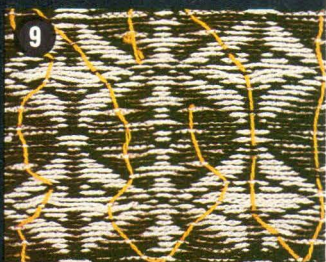
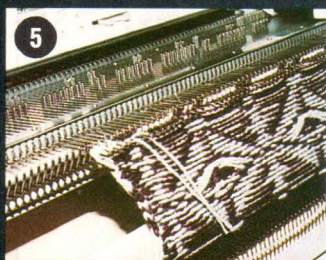
over longer loops. Just catch a small piece of the stitch underneath the float to work this backing.

Step 9: As you can see, the darning does not have to run in straight lines — just where required.

Step 10: For border designs, or Fair Isle used just in selected areas, an iron-on backing secures all the float problems. Pin lightweight interfacing (the stretchable style used for jersey), shiny (i.e. sticky) side on to wrong side of fabric. Pin in position around the edges.

Step 11: Either steam thoroughly and pat down with your hand, or just touch the iron to the interfacing to stick it down. (Try this on your tension swatch in case the yarn does not like the iron!).

Step 12: The interfacing in position (12) will stay put through many washing cycles and you cannot tell it is there from the right side of the fabric! (12a).





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SHOWS AND OPEN DAYS

The London Knitting & Needlecraft Exhibition

Venue: Picketts Lock, Edmonton, London

Dates: 5th-7th November

Highlights: Professional fashion shows; guest speakers; lots of stalls of yarn, the latest machinery, embroideries and crafts

Further details: Nationwide Exhibitions, PO Box 20, Fishponds, Bristol BS16 5QU (Tel. 0272 701370)

Taunton Machine Knitting Exhibition

Venue: Ladymead School, Cheddon Road, Taunton

Day: 20th November

Highlights: Fashion show; machine and yarn exhibitors; guest speakers; raffle

Further details: Jay-Gee Tel. 0823 336815

A Study Day at the V&A

Venue: The Victoria and Albert Museum, South Kensington, London SW7 2RL

Day/Time: Friday 26th November 11am-5pm

Programme: A study day at the V&A for hand and machine knitters and other interested craft people led by John Allen. Includes lecture/slide presentations by Sarah Burnett, Sue Black, Trevor Collins and John Allen

Tickets: Day ticket £25.00; £18.00

KNITTERS DIARY

Concessionary (i.e. for Friends of the V&A; UB40 Holders; previous John Allen course attendees and OAPs); £5.00 for teachers and students on full-time state funded courses
Further details: Booking: Tel. 071-938 8407 More information: Tel. 071-938 8638

Bridgemary, Gosport: Pot Pourri of Fashion Show

Venue: Bridgemary Community School, Wych Lane, Bridgemary, Gosport, Hants PO14 0PQ

Day/Time: 28th October 7pm

Programme: Fashion show; raffle; lucky door prize; side stalls and refreshments

Tickets: £2.50 each

Further details: Wendy Johnson Tel. 0329 230339

Cranbrook: Ridgeway Yarn Sale

Venue: Hartley Mount Country House Hotel, Hartley Road, Cranbrook, Kent

Day/Time: November 20th 10am-2pm

Further details: Ridgeway Yarns Tel. 0858 880394

St Helens: Ridgeway Yarn Sale

Venue: Deaf and Dumb Institute, Dentons Green Lane, St Helens, Merseyside

Day/Time: November 27th 10am-2pm

Further details: As above

Warrington Machine Knitting Club Fashion Show

Venue: Bold Street Methodist Church Building, Palmyra Square, Warrington
Day/Time: Friday 12th November 7.30pm

Highlights: The variety of garments

shown — from formal and dress wear to casual wear: proceeds to be divided between three local charities

Further details: To join the club or for information about the show, Joyce Monks Tel. 0925 58161

CLASSES, WORKSHOPS AND HOLIDAYS

Burgess Hill

Venue: Oakmeads Community School, Burgess Hill

Topics: Beginners and Improvers, plus one day Saturday 'taster' courses.

Further details: Tel. 0444 236355 or from tutor Dawn Latimer Tel. 0273 464821

Cheshunt

Venue: Cheshunt School

Topics: Beginners: Improvers

Day/Time: 7.15-9.15pm Tuesday (Beginners); Thursday (Improvers)

Further details: Pat Izzard Tel. 0992 461236

Chester

Venue: Upton Adult Centre, St James Avenue, Upton, Chester

Topic: Intermediate (level 4) inc. lace, charting devices, cut and sew etc.

Day/Time: Tuesday 7-9pm

Further details: Tel. 0244 313061 or Sue Champion 0244 880695

Chester

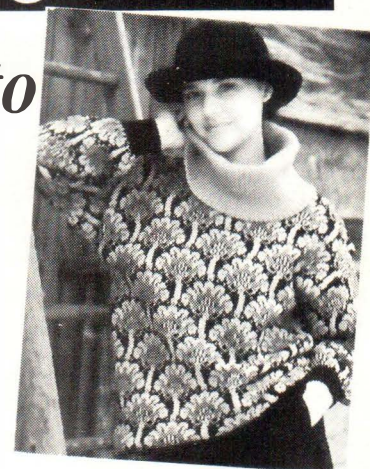
Venue: Queens Park Adult Centre, Handbridge, Chester

Topic: Basic Techniques



Machine Knitting News

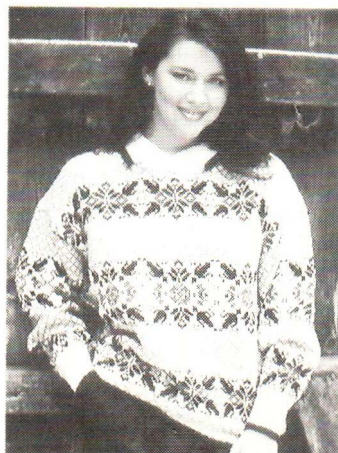
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The November issue is full of cosy styles just right for the cooler weather.

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Day/Time: Fridays 9.15-11.15am
Further details: Sue Champion 0244 880695

Crawley

Venue: Thomas Bennett Community College, Department of Adult Education, Tilgate, Crawley, West Sussex RH10 5AD

Topics: 1) Beginners (10 weeks total) 2) A Day on the Ribber 3) Get to Know Your Knitting Machine 4) Holding Position

Day/Time: 1) Commenced Sept 2) Saturday 16th October 10am-4pm 3) Saturday 12th March 1994 10am-4pm 4) Saturday 23rd April 10am-4pm
Further details: SAE to address above or Tel. 0293 523811

East Grinstead

Venue: East Grinstead Adult Education Centre, Windmill Lane, East Grinstead, Sussex RH19 2DU

Topics: 1) Stage 3 (10 weeks) 2) Stage 1 (10 weeks) 3) Holding Position (1 day) 4) A day on the Ribber 5) Single Motifs and Cables

Day/Time: 1) Commenced 20th Sept 2) Commences 10th Jan 1994 3) Sat 23rd October 10am-4pm 4) Saturday 27th November 10am-4pm 5) Saturday 5th March 10am-4pm
Further details: SAE to address as above or Tel. 0342 321874

Edinburgh

Venue: Wester Hailes Education Centre
Topics: Machine Knitting & Hand-crafts Workshop — informal skills sharing
Day: Fridays
Further details: Wester Hailes Education Centre, Community Education Tel. 031-442 2201

Exeter

Venue: The Gypsy Hill Hotel, Pinhoe, Exeter
Topic: Creative Crochet for All
Day: Two day workshop 23/24th October
Further details: Crochet Design, 17 Poulton Square, Morecambe LA4 5PZ Tel. 0524 831752

Longridge (Nr Preston)

Venue: Alston Hall Residential College for Adult Education, Longridge, Nr Preston PR3 3BP
Topic: Cut and Sew Garment Making
Class: Make complete clothes from machine knitted fabrics — take your own fabrics, pattern etc.
Days/Time: 6.30pm Sunday 21st November to 2pm Friday 26th November
Further details: Including list of items required and preparations required for the course from Alston Hall Tel. 0772 784661 or from Pam Turbett Tel. 0730 893654

Mold

Venue: Bryn Coch Adult Centre, Victoria Road
Topic: Machine Knitting plus Advanced Machine Knitting

Day/Time: Tuesdays 1-3pm; Advanced Thursdays 9.45-11.45am
Further details: Tel. 0352 759452

Rochdale

Venue: Hopwood Hall College, St Mary's Gate Site, Rochdale
Topics: C & G Machine Knitting Parts 1 and 2: Advanced/electronic Machine Knitting.

Day/Time: C & G — Mon 9.30am-2pm; Advanced — Thursdays 1.30-3.30pm
Further details: From the college Tel. 0706 345346; From the tutor Denise Matthews Tel. 061-643 5250

Rochester

Venue: Medway Adult Education Centre, Rochester

Topics: 1) Beginners (Japanese machines); 2) Improvers (Japanese machines); 3) Passap/Pfaff Beginners (not electronic patterning); 4) Passap/Pfaff Improvers (not electronic patterning) 5) Shape and Colour in Knitting — advanced techniques

Days: 1) Tuesdays mornings and evenings 2) Tuesday afternoon and Friday evening 3) Wednesday mornings 4) Wednesday afternoons 5) Monday evenings
Further details: Wendy Damon Tel. 0634 221629

Urchfont, Wilts

Venue: Urchfont Manor College, Urchfont, Nr Devizes, Wilts SN10 4RG
Topic: Machine Knitting Workshop (for students who have completed the Urchfont machine knit course).
Days: Friday 10th to Sunday 12th December
Further details: Tel. 0380 840495

Urchfont, Wilts

Venue: Urchfont Manor College (as above)
Topic: City & Guilds Part 1
Date: Commencing October, a series of linked weekends spread over 2 years
Further details: Tel. 0380 840495

Wareham, Dorset

Venue: Purbeck School, Wareham
Topics: Beginners; Improvers
Day/Time: Wednesday 7-9pm (beginners); Monday 7-9pm (Improvers).
Further details: Carol McCaig (tutor) Tel. 0202 721600

Westminster

Venue: Westminster Adult Education Service, Amberley Road, London W9 2JJ
Topic: Machine Knitting Course, suitable all levels, can lead to certificate awarded by the London Open College Federation (LOCF)
Day/Time: Monday 7-9pm
Further details: Site Supervisor 071-286 1900

CLUBS

Camberley

Venue: St Tarcissus Hall, Southern Road, Camberley

Day/Time: The first Tuesday of the month 8-10pm
Further details: Kim Narraway Tel. 0344 771457

Cheshunt

Venue: Cheshunt Annexe
Day/Time: 10.30-12.30 am Thursdays
Further details: Pat Izzard Tel. 0992 461236

Chester

Venue: Hooked on Machine Knitting Club, Stanley Palace, Watergate Street, Chester
Day/Time: 2nd and 4th Wednesday of the month (Sept-June) from 7.30pm
Further details: Sue Champion Tel. 0244 880695

East Grinstead

Venue: The Small Parish Hall, De la Warr Road, East Grinstead
Day/Time: 3rd Monday of the month 7.30pm-9.30pm
Further details: Helen Warth Tel. 034287 417 or Carolyn Bentley 0342 810815

Fishersgate, Portslade

Venue: Dawn's Kwik-Knit Club, Fishersgate Community Hall, West Road (almost opposite power station chimney on the A259 coast road), Fishersgate, Portslade, Sussex.
Day/Time: Fourth Sunday of the month, 2pm
Facilities: On-site parking with disabled access: Club library and

home-made refreshments
Further details: Dawn Latter Tel. 0273 464821

Folkestone

Venue: Village Hall, Palmarsh, Kent
Day/Time: Alternate Wednesdays 2-4pm
Activities: Brother machine demonstrations: Guest speakers: Friendly atmosphere, mixed abilities welcomed.
Further details: Tel. Gill on 0303 246264

Littleborough

Venue: Littleborough Community School
Day/Time: Thursdays 7-9.30pm
Activities: Machine knitting classes included.
Further details: Vikky Fletcher Tel. 0706 370254; Denise Matthews 061-643 5250

Pocklington, Yorks

Venue: Knotty Knitters, rota system in members' homes
Date/Time: Every 3rd week, Thursday 7.30-9.30pm
Further details: Mrs. A. Morris, 14 Barmby Road, Pocklington, E. Yorks YO4 2DP Tel. 0759 306133

Stansted

Venue: Stansted Mountfitchet Machine Knitting Club, Ugley Village Hall, Stansted, Essex
Day/Time: Last Thursday of the month 7-10pm
Further details: Janet Hogger Tel. 0279 814103

ABBREVIATIONS

alt = alternate(ly)
allog = altogether
BB = back bed
beg = beginning
CAL = carriage at left
CAR = carriage at right
carr = carriage
cm = centimetres
col = colour
con = contrast
cont = continue
dec = decrease
DK = double knitting
ev = every
FB = front bed
Ft = fully fashioned
foll = following
g = gram
HP = holding position
inc = increase
K = knit
L = left
LHS = left hand side
MB = main bed
MT = main tension

NWP = non working position
N(s) = needle(s)
opp = opposite
patt = pattern
pos = position
R = right
RB = ribber
RC = row counter
rep = repeat
RHS = right hand side
RT = rib tension
rem = remaining
SS = stitch size
st(s) = stitch(es)
st st = stocking stitch
T = tension
tog = together
trans = transfer
UWP = upper working position
WK = using WY, K a few rows and release from machine
WP = working position
WY = waste yarn
[] = figures in square brackets refer to larger sizes

FOR MACHINES WITHOUT RIBBER MOCK RIB

Push the number of main bed Ns as given in the patt to WP. Return alt Ns to NWP for 1x1 mock rib. Return every 3rd N to NWP for 2x1 mock rib. Using WY, cast on and K a few rows, ending carriage at left. Using T10 and nylon cord, K1 row. Set RC at 000. Using MC and MT-3, K the number of rows given in patt (i.e. depth of rib). Using MT, K1 row (fold row). Using MT-3, K the same number of rows for depth of rib again.

Return intermediate NWP Ns to WP. Pick up loops from first row worked in MC and hang on to empty Ns (plus adjacent N for 2x1 rib) evenly along row. Complete as given in patt. When work is completed, pull nylon cord from one end of work, thus releasing waste knitting.

SIZES

To suit bust/chest 91[96:101:106:111]cm.
Finished measurement 112[116:120:124:128]cm.
Length 65[66:67:68:69]cm.
Sleeve seam 52[52:53:53:53]cm.
Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

King Cole Anti-Tickle 4 ply Wool.
1 x 500g cone in each of A, B and C.

MAIN TENSION

28 sts and 39 rows to 10cm measured over st st after washing, drying and steam pressing (tension dial approx 8).
Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 61.

NOTE

Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN

Punch card before starting to knit.

BACK

Worked in two halves RIGHT BACK

Push 66[70:72:75:78] Ns at L and 13 Ns at R of centre 'O' to WP. Using WY and MT, cast on and K a few rows ending CAR.

Set RC at 000. Using B and MT, K until RC shows 87[87:91:91:97]. With *Side A* uppermost, insert punchcard and lock on first row. Set machine for single motif from N12 to L and R of centre 'O'. Set carr to select/memorise for patt and K1 row. Release punchcard and set carr for Fair Isle and single motif. T8. Using B in feeder 1/A and C in feeder 2/B, K31 rows. RC shows 119[119:123:123:129]. Using A in feeder 1/A and C in feeder 2/B, K until RC shows 150[150:154:154:160]*. Set carr for st st and using A and MT, K until RC shows 214[218:222:228:234]. WK.

LEFT BACK

Push 66[70:72:75:78] Ns at R and 13 Ns at L of centre 'O' to WP. Work as given for right back until RC shows 87[87:91:91:97]. With *Side B* uppermost, insert punchcard and lock on first row. Set machine for single motif from N12 to L and R of centre 'O'. Set carr to

Unisex Colour Block Sweater

with Fair Isle motif

Illustrated on page 65

MACHINES: These instructions are written for standard gauge punchcard machines with ribber

YARN: King Cole Anti-Tickle Wool 4 ply

FIBRE CONTENT: 100% Wool

COLOUR: We used Bronze Green Shade 43 (A); Olive Shade 69 (B); African Violet Shade 136 (C)

STOCKISTS: If you have any difficulty in obtaining this yarn, please write to King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, West Yorks BD16 2AX



select/memorise for patt and K1 row. Release punchcard and set carr for Fair Isle and single motif. T8. Using A in feeder 1/A and C in feeder 2/B, K31 rows. RC shows

150[150:154:154:160]*. Set carr for st st and using B and MT, K until RC shows 214[218:222:228:234]. WK.

FRONT

Worked in two halves

RIGHT FRONT

Work as given for left back until RC shows 150[150:154:154:160]. CAR. Set carr for st st. Using B and MT, K until RC shows 183[187:191:197:203]. CAL.

SHAPE NECK

Remove 13 sts to L of centre 'O' on to WY. K2 rows. **Cast off 3 sts at beg of next and foll alt row, K1 row. Cast off 2 sts at beg of next and foll alt row, K1 row. Dec 1 st on next and every foll alt row 7[7:9:9:9] times in all. 49[53:53:56:59] sts. K until RC shows 214[218:222:228:234] and WK.

LEFT FRONT

Work as given for right back to *. Set carr for st st. Using A and MT, K until RC shows 184[188:192:198:204]. CAR.

SHAPE NECK

Remove 13 sts to R of centre 'O' on to WY. Complete as given for right front from ** to end.

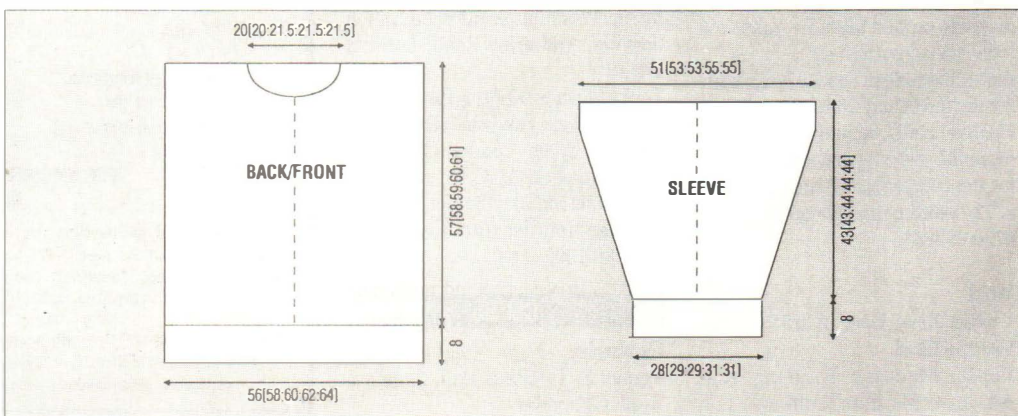
SLEEVES

Each sleeve worked in two pieces RIGHT HALF

Work two alike

Push 28[29:29:31:31] Ns at L and 13 Ns at R of centre 'O' to WP. Using WY and MT, cast on and K a few rows ending CAR.

Set RC at 000. Using B and MT, K4 rows. Inc 1 st at L (R for lefthalf) on next and every foll 4th row 2[17:9:14:14] times in all. 43[59:51:58:58] sts. K5 rows. Inc 1 st at L (R for lefthalf) on next and every foll 5th row 29[17:25:21:21] times in all. 72[76:76:79:79] sts. At the same time when RC shows 45[45:51:51:51] with *Side A* uppermost, insert punchcard and lock on first row. Set machine for single motif from N12 to L and R of centre 'O'. Set carr to select/memorise for patt and K1 row.



Lady's Chunky Intarsia Patchwork Sweater

Illustrated on page 66

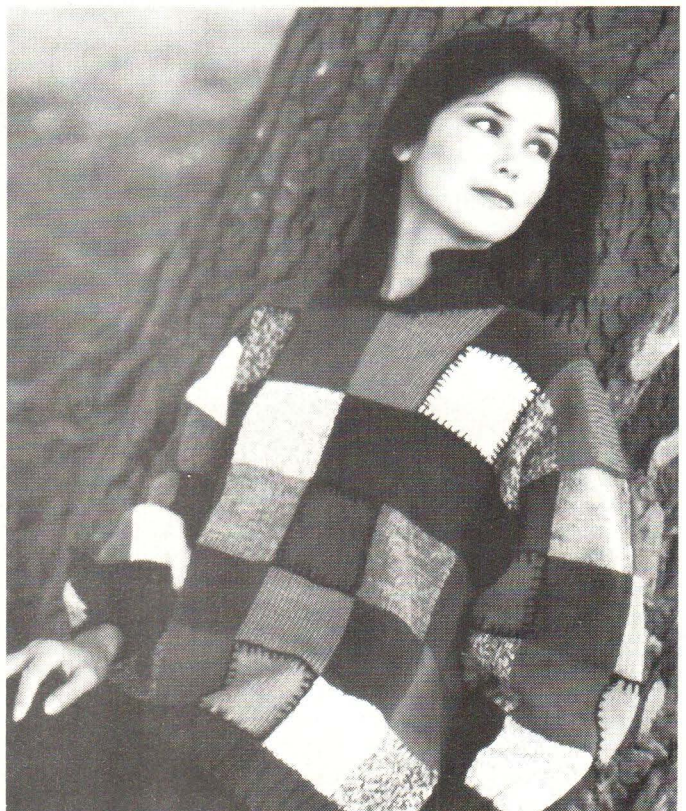
MACHINES: These instructions are written for chunky gauge machines with Intarsia carriage or facility

YARN: Emu Wool DK and Emu Naturally DK

FIBRE CONTENT: 100% Pure New Wool

COLOUR: We used Emu Wool DK in Bottle Shade 3075 (A); Olive Shade 3033 (B); Grape Shade 3029 (C); Claret Shade 3061 (E); Bluebell Shade 3025 (G); Mid-Grey Shade 3080 (H); Rose Shade 3035 (I); Steel Shade 3071 (J); Mink Shade 3012 (K); Plum Shade 3045 (L); Saffron Shade 3092 (O); Rust Shade 3050 (P). Emu Naturally DK in Light Tweed Shade 1307 (D); Grey Tweed Shade 1302 (F); Dark/Light Tweed Shade 1308 (M); Aran Shade 1301 (N).

STOCKISTS: If you have any difficulty in obtaining these yarns, please write to Emu Wools Ltd, Leeds Road, Greengate, Bradford BD10 9TE



SIZES

To suit bust 86-91[96-101]cm.
Finished measurement 124[135]cm.
Length 60[64]cm.
Sleeve seam 48[49]cm.
Figures in square brackets [] refer to the larger size; where there is only one set of figures, this applies to both sizes.

MATERIALS

Emu Wool DK.
3 x 50g balls in B.
2 x 50g balls in each of A, E, O and I.
1 x 50g ball in each of C, G, H, K, L, P and J.

Emu Naturally DK.
2[3] x 50g balls in N.
2 x 50g balls in F.
1 x 50g ball in D and M.
1 x 50g ball Black for embroidery.
Pair of 3.75mm straight and circular knitting needles.

MAIN TENSION

20 sts and 28 rows to 10cm measured over st st using Intarsia carriage (tension dial approx 3). Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 61.

WELTS

With RB in position set machine for 1x1 rib. Push 154[152:166:172:178] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using C, cast on and K3 tubular rows. Set RC at 000. Using MT-5/MT-5, K4 rows. Using A, K8 rows. Using B, K4 rows. Using A, K14 rows. RC shows 30. Transfer sts to MB. Using A and MT, K1 row. With wrong sides facing, hang lower edge of body on to Ns, K1 row. Cast off.

CUFFS

With RB in position set machine for 1x1 rib. Push 78[80:80:84:84] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using C, cast on and K3 tubular rows. Set RC at 000. Using MT-5/MT-5, K4 rows. Using A, K8 rows. Using B, K4 rows. Using A, K10 rows. RC shows 26. Transfer sts to MB. Using A and MT, K1 row. With wrong sides facing, hang lower edge of sleeve on to Ns, K1 row. Cast off.

NECKBAND

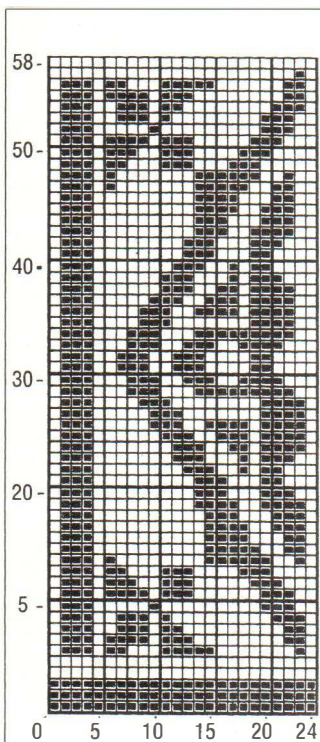
Join right shoulder seam. With RB in position set machine for 1x1 rib. Push 134[134:138:138:138] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using C, cast on and K3 tubular rows. Set RC at 000. Using MT-5/MT-5, K4 rows. Using A, K8 rows. Using B, K4 rows. Using A, K24 rows. RC shows 40. Transfer sts to MB. Using A and MT, K1 row. With wrong sides facing, pick up 56[56:60:60:60] sts from below WY at back neck, 28 sts from side front, 22 sts from below WY at centre front neck and 28 sts from side front and hang evenly along the row. Using MT, K1 row. Cast off.

INSERT SLEEVES

Push 140[148:148:154:154] Ns to WP. With R side facing and placing shoulder seam to centre N, hang armhole edge evenly on to Ns. With wrong side facing, pick up sts from below WY at top sleeve and hang evenly along the row matching centre st to shoulder seam. Remove WY. Using A and T10, K1 row. Cast off using latch tool.

TO MAKE UP

Join side and sleeve and neckband seams. Sew in loose ends. Wash garment. Ease gently to correct measurements and dry flat, away from direct heat. Steam press.



SIDE A UPPERMOST
Turn card over — i.e. so that the vertical 3 stitch strip (shown here at the left) will be on the right. This will give the correct orientation for 'side B uppermost'.

Release punchcard and set carr for Fair Isle and single motif. T8. Using B in feeder 1/A and C in feeder 2/B, K31 rows. Using A in feeder 1/A and C in feeder 2/B, K31 rows. RC shows 110[110:114:114:114]. Set carr for st st and using A and MT, K until RC shows 158[158:166:166:166]. WK.

LEFT HALF

Work two alike

Push 28[29:29:31:31] Ns at R and 13 Ns at L of centre 'O' to WP. Using WY and MT, cast on and K a few rows ending CAR.

Set RC at 000. Using A and MT, shape side as given for right half (reading R for L). At the same time when RC shows 45[45:51:51:51] with Side B uppermost, insert punchcard and lock on first row. Set machine for single motif from N12 to L and R of centre 'O'. Set carr to select/memorise for patt and K1 row. Release punchcard and set carr for Fair Isle and single motif. T8. Using A in feeder 1/A and C in feeder 2/B, K31 rows. Using B in feeder 1/A and C in feeder 2/B, K31 rows. Set carr for st st and using B and MT, K until RC shows 158[158:166:166:166]. WK.

INTERIM MAKING UP

Sew up left and right halves of back, front and sleeves, carefully matching pattern, working 2 sts in from side edge, for each half.

NOTE

Knit side is used as right side.

Measurements given are those of finished garment and should not be used to measure work on the machine.

PATTERN NOTE

All Intarsia worked in colour blocks as shown on the diagram.

SPECIAL NOTE

Back and front worked in one continuous piece, following colouring guide in diagram. There is an additional section for one side, to be made separately and then mattress stitched to complete back and front width — as shown on diagram.

Sleeves are also worked in two pieces — a main piece, plus an additional section, using colours as shown on diagram.

Note: Side sections can be worked using main carriage, but a separate tension swatch must be worked to ensure that stitches and rows match for both pieces — Intarsia carriage and main carriage settings do *not* always give the same results for the same number.

FRONT

Push 102[112] Ns to WP. Using WY and MT, cast on and K a few rows ending CAR.

Set RC at 000. Using Intarsia carriage and MT, reading stitches and colours from diagram, read R to L for odd numbered rows and L to R for even numbered rows, K 28[30] rows in each colour block. K until RC shows 140[150]. CAR.

SHAPE NECK

Both sides can be worked simultaneously if desired. Miss 35[39] sts, WK 12 sts (evenly on colour blocks as shown in diagram) for centre front neck (55[61] sts rem on other side of centre neck). Dec 1 st at neck edge (both sides if working both sides simultaneously) on next 6 rows. Dec 1 st at neck edge on next and every foll alt row 8[10] times in all. 21[23] sts remain of single block shoulder section and 41[45] sts remain of double block section. K until RC shows 168[180].

BACK

Using WY, cast on over empty centre Ns (alternatively a previously worked piece of work can be hung on to these empty Ns — work should start and end with WY so it will be easy to remove the piece later). 102[112] sts. Continue in colour sequence as given in diagram, intervals as set for front and K until RC shows 336[360]. WK.



SIDE PANELS

Push 22[24] Ns to WP. Using WY and MT, cast on and K a few rows ending CAR.

Set RC at 000. Work colour blocks from diagram and rows as given for back

and front. Work in colour blocks until RC shows 336[360]. WK.

Mattress stitch side panel to main panel.

BOTTOM WELT

Using 3.75mm knitting needles and B,

with right side facing, pick up 22[24] sts from side panel and 102[112] sts from lower main piece. Work in K2, P2 rib for 6cm. Cast off loosely.

Work remaining body piece to match.

SLEEVES

Push 81[89] Ns to WP. Using WY, cast on and K a few rows ending CAR.

Set RC at 000. Using Intarsia carriage and MT, start and work colour blocks as given in diagram, in rows as set for front/back.

SHAPE SLEEVE

Keeping right edge straight — this is where the smaller panel joins the main piece — shape left edge only. K4[7] rows. Inc 1 st ff at L on next and every foll 5th row 21[16] times in all — incorporating new stitches into colour block sequence as shown in diagram. 102[105] sts. K until RC shows 112[120]. Cast off, following colour sequence.

SLEEVE SIDE PANEL

Push 2 Ns to WP. Work as given for main sleeve until RC shows 4[7].

SHAPE SLEEVE

Leave L edge straight throughout and inc at R edge — as given for main part of sleeve. 21[16] sts. K until RC shows 112[120]. Cast off.

JOINING SLEEVE

Mattress stitch side panel to main panel.

CUFFS

Using 3.75mm circular needles and B, with right side facing, pick up 81[89] sts from bottom sleeve edge. Work K2 tog, K1 — rep across the row. 54[60] sts. Work in K2, P2 rib until cuff measures 6cm ending with a right side row. Cast off in rib.

NECKBAND

Using 3.75mm circular needle and B, with right side facing, pick up 40 sts from below WY on back neck, 24 sts from side front neck, 12 sts from below WY at centre front neck and 24 sts from side front neck. 100 sts. Work in K2, P2 rib until work measures 3cm.

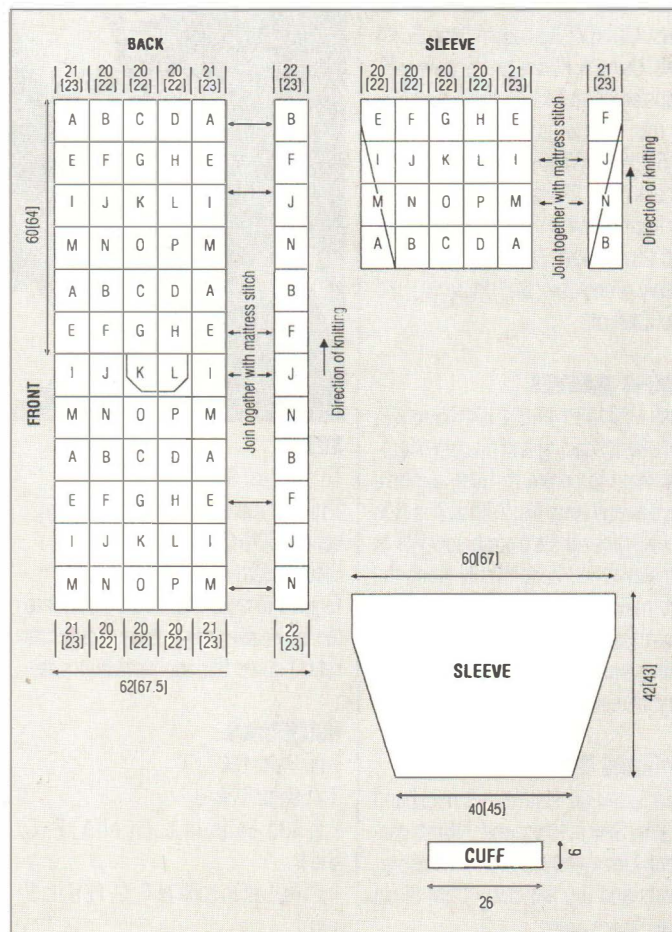
COLLAR

Divide for collar. Work 50 sts, turn. Working backwards and forwards from here over all sts, continue in rib as set until collar measures 8cm. Cast off on right side.

TO MAKE UP

Block and lightly steam pieces to correct measurements. Weave in all ends. Blanket stitch around squares randomly as shown. Set in sleeves, matching squares.

Join side and sleeve seams.





Gina Hanselman



Lisa Pearson

[illegible]

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